

INVADERS FROM MARS

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~~1950-1951~~
Hollywood ,46 California.

Original Screenplay

by

JOHN TUCKER BATTLE

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MUSIC of Finlandia type behind credits builds to crescendo on ...

FADE IN:

1. PAN SHOT - SPECIAL EFFECTS - NIGHT

- of star-studded heavens at night. Scattered cumulus clouds alternately obscure and disclose a three-quarter moon and vast open deeps of glittering constellations. The music diminishes and backs the voice of the narrator.

NARRATOR

Since the beginning of Time the people of our Earth have looked upon the stars and pondered - They wondered what manner of man - or creature - inhabited the faint mysterious worlds that lay beyond.

2. EXT. MT. WILSON OBSERVATORY - NIGHT - LONG SHOT

Large telescope pivoting against the sky.

3. INT. TELESCOPE ROOM - NIGHT - MED. SHOT

Two Astronomers - adjusting eye-pieces.

NARRATOR

But the largest telescopes have failed to penetrate the dark and awesome secret.

4. INT. TELESCOPE ROOM - DIFFERENT OBSERVATORY - NIGHT - CLOSE SHOT

White haired astronomer - peering into the eye-piece of a telescope.

NARRATOR

Men still probe the deeps of space - men of all ages - seeking the answer.

5. INT. DAVID MacLEAN'S BEDROOM - NIGHT - CLOSE SHOT

of telescope - DOLLY BACK to disclose David MacLean -

(CONTINUED)

5. (CONTINUED)

a twelve year old boy, who is sitting on the floor with his eyes glued to a telescope. He is dressed in rumpled pajamas. A student lamp on the floor lights the scene in low key. A star map and nautical almanac lay on the floor in high key under the lamp. A small Cairn terrier named Cricket stares up at him with wistful curiosity.

6. INT. DAVID'S BEDROOM - NIGHT - MED. SHOT

- as David moves back from the telescope and rubs his eyes with his knuckles. He leafs through the nautical almanac and reaches for the aluminum canteen on the window sill. It falls to the floor with a clatter. He picks it up quickly and listens apprehensively for an indication that he has awakened his parents; sighs with relief and glances at an alarm clock on the window sill which reads 3:40. He unscrews the canteen stopper and tilts it to drink; then stops as a bright light illuminates the darkness outside the window.

7. INT. DAVID'S BEDROOM - NIGHT - FULL SHOT - SPECIAL EFFECTS

David's angle - through window, of a swiftly descending ball of brilliant white fire as it sweeps down out of the heavens, hovers for a moment, then drops behind foreground trees.

8. INT. DAVID'S BEDROOM - NIGHT - CLOSE SHOT

David - his face highlighted by the ball of fire as he stares with incredible bewilderment.

DAVID

(with awe)

Well - Gee Whiz!

9. INT. DAVID'S BEDROOM - NIGHT - MED. SHOT

David crosses to foot of bed, puts on his bathrobe and slippers; climbs through the window, chirping at the dog, Cricket, who hops up on the window sill and follows him out.

10. EXT. BACK OF MacLEAN'S HOUSE - FIELD IN B.G. - NIGHT - MED. SHOT

- as David turns and looks at the dog, who growls and trots toward the field. David follows him toward field, but stops suddenly.

11. EXT. MacLEAN FIELD - SHOOTING AWAY FROM HOUSE - NIGHT - (SPECIAL EFFECTS)

David sees a brilliant white light glow suddenly in the distance. It casts a gigantic black shadow of a thing that could be a man against the flank of the dark hill. The light goes out suddenly and a strange humming sound fills the air.

12. EXT. BACK OF MacLEAN'S HOUSE - NIGHT - REVERSE MED. SHOT

David reacts with amazement to what he has seen, he turns and runs toward house followed by Cricket.

13. INT. DAVID'S ROOM - SHOOTING TOWARD FIELD - NIGHT

- as the dog jumps through the window, followed by David, who grabs a flashlight. CAMERA PANS with David as he exits into the hall.

14. INT. MR. & MRS. MacLEAN'S BEDROOM - (LOW KEY) - NIGHT - MED. SHOT

David bursts through the door and shines the flashlight on the bed and his father and mother sit up. MacLean fumbles for the table light and shades his eyes against the flashlight. He turns on the light.

MRS. MacLEAN

(with concern)

What's the matter, David? Are you all right?

DAVID

(excitedly)

Dad - listen! I saw a - a - a something - just landed in our field. A flying saucer or something!

MRS. MacLEAN

A what ?

(CONTINUED)

14. (CONTINUED)

DAVID

A space ship - I think. It's there
now - over by the hill. Come on,
Dad.

MacLEAN

(with weary exasperation)

Have you gone completely crazy - four
o'clock in the morning!

DAVID

But, Dad - I saw it - I tell you ...

MRS. MacLEAN

Oh, you had a dream, dear - a night-
mare.

DAVID

I wasn't asleep! I saw it -- it
landed in our field!

MacLEAN

(putting his feet on
floor)

Now, that's enough!

DAVID

But, Dad ...

MacLEAN

All right, march!

DAVID

(leaving, followed by
Cricket)

Aw, gee!

(he slams door)

MacLean gets up and puts on his slippers.

MRS. MacLEAN

Oh, John, don't scold him. He didn't
mean to slam the door.

MacLEAN

(walking towards door
and yawning)

I'm not - I'm just going to see that
he goes to bed.

15. INT. DAVID'S ROOM - NIGHT - FULL SHOT

He is standing by the window, staring out. Cricket has his forepaws on the window-sill. The door opens, David turns and looks at his father guiltily as he closes the door. MacLean indicates the bed with his thumb. With a sigh, David shucks off his bathrobe and slippers and crawls into the bed. Cricket jumps onto the foot of the bed. MacLean crosses to a wardrobe chest and selects a medicine bottle and a spoon from the top of it. He returns and sits on the side of the bed.

DAVID

I'm not sick!

MacLEAN

(shakes bottle and pours
into spoon)

I know - this is some of that stuff
Doctor Weber left to make you sleep
when you had the flu. Come on - open
up.

David looks at his father with exasperated patience
and with a shrug of martyrdom swallows the medicine
and drops back on his pillow.

MacLEAN

(gently)

Now what makes you think you saw a
flying saucer?

DAVID

(rising on elbows, try-
ing to convince him)

I don't think, Dad - I know - I --

MacLean, with a smile, pushes him back on the pillow.

MacLEAN

Maybe it was one of the experiment-
al rockets from over at White Sands -

(David shakes his head)

If anything had fallen in the field -
I'd have heard it, wouldn't I?

DAVID

It didn't fall, Dad - it landed over
in the field. Blossom! Gee, Dad,
Blossom's out there! We'd better go
get her!

(CONTINUED)

15. (CONTINUED)

MacLean regards the boy with a patient affectionate smile.

MacLEAN

(with a smile)

Blossom is an intelligent cow - she can take care of herself.

DAVID

But, Dad --

MacLEAN

You've been reading too many of those Science Stories - flying saucers!

DAVID

(yawning)

But I saw it! And Cricket saw it - he growled!

MacLEAN

(fondling the dog)

He growls at hoot owls too - and shadows! And I want you to stop growling at shadows and go to sleep.

David stares at him with patient resignation.

MacLEAN

Tomorrow morning I'll take my 12 gauge and you take your .410 and you and I and Cricket will go out in that field and if there's any space ship or flying saucer out there, we'll take a shot at it - especially if they've bothered our cow!

David, feeling the effects of the sedative, yawns again. His father runs his fingers lightly through David's hair in a soothing fashion.

MacLEAN

(gently)

That's a good boy - go to sleep.

David's eyes close and MacLean gets up softly, tiptoes to the light-switch and turns out the light.

SLOW DISSOLVE TO:

16. EXT. MacLEAN FIELD - NIGHT - LONG SHOT

Nothing is moving, the bellow of a cow is HEARD over scene.

17. INT. MR. & MRS. MacLEAN'S BEDROOM - NIGHT - MED. SHOT

(Very low key) - Moonlight through bedroom window
- Mrs. MacLean's voice comes over scene with alarmed insistence.

MRS. MacLEAN

John! -- John! --

MacLEAN

(annoyed and sleepy)

Now what's the matter?

Off scene is HEARD the low mournful bellowing of a cow. The light goes on, revealing MacLean irritably rubbing his eyes.

MRS. MacLEAN

The cow - something's wrong with her.

The cow's mooing rises to a terrified bellowing.

MacLEAN

Probably caught in the fence.

He gets up, puts on his shoes and bathrobe and takes a flashlight.

MRS. MacLEAN

Hurry - she may be hurt!

As MacLean exits -

WIPE TO:

18. EXT. MacLEAN FIELD - NIGHT - MED. SHOT

MacLean enters carrying lighted flashlight. He walks toward sound of bellowing and disappears behind bushes. Bellowing suddenly stops.

FADE OUT

FADE IN:

19. EXT. MacLEAN FIELD - MORNING - LONG SHOT

MacLean house in background. David and Cricket, in foreground, are walking hesitantly into the field. There is a sudden high-frequency hum and both David and the dog stare at the ground, which trembles slightly. David turns and runs toward the house, followed by Cricket.

DISSOLVE TO:

20. EXT. FRONT OF MacLEAN HOUSE - MORNING - MED. SHOT

A police car stands in front of the house and two officers stand on the front porch, talking to Mrs. MacLean.

MRS. MacLEAN

- and I can't understand what happened to him!

BLAINE

(reassuringly)

You say he's been gone for ...

David and Cricket run into scene.

MRS. MacLEAN

What's the matter, David?

DAVID

(breathlessly)

- over there in the field - I heard something - I mean - it was more like I felt something.

MRS. MacLEAN

What?

DAVID

I don't know - a kind of buzzing sound deep down under the ground.

MRS. MacLEAN

Oh, David, this is no time to let your imagination run away with you when I'm so concerned about your father.

JACKSON

Don't worry, we'll find him, Mrs. MacLain. Come on Blaine.

They exit from the porch. Mrs. MacLain and David look after them.

21. EXT. MacLEAN FIELD - DAY - MED. SHOT

Blaine and Jackson are walking through the field.
They stop and look around.

JACKSON

The cow may have trampled him -
they can be dangerous.

BLAINE

Yeah, that's possible.

JACKSON

You take the north side, and I'll
look over here.

BLAINE

Okay.

22. EXT. MacLEAN FIELD - DAY - FULL SHOT

- as the two men separate and walk toward hill. The
CAMERA STAYS with Blaine, who stops and looks at some-
thing in the grass.

23. EXT. MacLEAN FIELD - DAY - MED. SHOT

Blaine looking at flashlight in the grass.

24. EXT. MacLEAN FIELD - DAY - CLOSE SHOT

- of flashlight lying in the grass. Blaine's hand
reaches into scene and picks it up.

25. EXT. MacLEAN FIELD - DAY - MED. SHOT

Blaine straightens up with flashlight and calls.

BLAINE

Hey, Jackson! Here's a flashlight!

- he looks around for Jackson. His face registers be-
wilderness.

26. EXT. MacLEAN FIELD - DAY - BLAINE'S ANGLE

- the CAMERA REVEALS an empty field with no possible
place of concealment.

27. EXT. MacLEAN FIELD - DAY - MED. SHOT

BLAINE
(calling)
Hey, Jackson -- !

He runs toward the spot where he last saw Jackson. He stops and looks uncertainly.....

28. EXT. MacLEAN FIELD - DAY - FULL SHOT

Blaine - with hill in background. He stares about him in puzzled incredulity. Then a four foot round section of turf immediately behind him raises up about a foot.

29. EXT. MacLEAN FIELD - DAY - CLOSE SHOT

Blaine's face - as he emits a choking scream and drops out of scene.
CAMERA PANS down to ground and we see a section of turf closing like the lid of a trap door spider.

DISSOLVE TO:

30. INT. MacLEAN LIVING ROOM - DAY - FULL SHOT

Mrs. MacLean is pacing nervously and David stands looking out of the front window. Cricket is in the room.

MRS. MacLEAN
You're not going out there!

DAVID
But they've been gone over an hour.
Let me go look, too, Mom - please!

MRS. MacLEAN
You stay right here!

DAVID
Aw, gee - -

MacLEAN'S VOICE
(off scene)
Any chance of getting a cup of coffee?

Mrs. MacLean and David turn toward doorway.

31. INT. MacLEAN LIVING ROOM - DAY - MED. SHOT

- John MacLean is standing in the living room doorway. He is wearing his bathrobe and pajamas. He looks somewhat disheveled. Over scene Mrs. MacLean and David speak together.

MRS. MacLEAN and DAVID

John! -- Dad! --

32. INT. MacLEAN LIVING ROOM - DAY - MED. SHOT

- as Mrs. MacLean and David rush toward MacLean.

MRS. MacLEAN

Oh, John, where have you been? I've been so worried!

DAVID

Gee, Dad, what happened?

Cricket looks at MacLean and crawls under the sofa.

MacLean looks down at his wife and son. His face is tense and he wears a tight forced smile.

MacLEAN

Nothing to get excited about. Tell you all about it when I've had my coffee.

MacLean crosses and sits in an armchair.

MRS. MacLEAN

(exiting)

I'll just be a minute.

David leans over the back of his father's chair.

DAVID

What took you so long?

MacLEAN

(impatiently)

I've been looking for Blossom. I followed her trail but finally lost track of her in those scrub oak flats behind Blue Hill.

33. INT. MacLEAN LIVING ROOM - DAY - CLOSE SHOT

David's face - as he stares down at the back of his

(CONTINUED)

33. (CONTINUED)

father's head.

34. INT. MacLEAN LIVING ROOM - DAY - REVERSE CLOSE SHOT

David's angle - of back of MacLean's head.

There is a livid red scar the size of a quarter on the back of his head just above the nape of his neck.

DAVID'S VOICE

(over scene)

Gosh, Dad, what happened to your head?

35. INT. MacLEAN LIVING ROOM - DAY - MED. CLOSE SHOT

A shadow of anger crosses MacLean's face.

MacLEAN

It's only a scratch. Caught it on a barbed wire fence.

DAVID

A barbed wire fence? But how could --

MacLEAN

(interrupting)

Go on out and play!

DAVID

But - Dad --

MacLean suddenly slaps the boy a vicious backhand blow across the face, as Mrs. MacLean enters the scene from background, carrying a cup of coffee. Mrs. MacLean drops the cup, registering horrified incredulity. David staggers across the room and fetches up against the wall. Mrs. MacLean crosses to him, puts her arms around him with a sheltering attitude. Cricket comes out from under the sofa and growls at MacLean and huddles near David.

MacLEAN

(coldly)

Now will you go out and play -- and take that animal with you!

36. INT. MacLEAN LIVING ROOM - DAY - MED. CLOSE SHOT

David, his mother - with Cricket huddled close by.

(CONTINUED)

36. (CONTINUED)

They stare at MacLean with incredulous baffled expressions.

MRS. MacLEAN
(in a low, hurried voice)
Please, David -- do as your father
says.

37. INT. MacLEAN LIVING ROOM - DAY - MED. SHOT

David goes out through the hall followed by Cricket.
We HEAR the front door slam. MacLean turns to his wife.

MacLEAN
(in a cold mechanical
voice)
I'm still waiting for my coffee.

MRS. MacLEAN
(in a tone of hurt bewilderment)
What's the matter with you, John?
What's happened?

MacLEAN
Get me a cup of coffee!

Mrs. MacLean exits, looking apprehensively over her shoulder at her husband.

DISSOLVE TO:

38. EXT. MacLEAN FRONT PORCH - MID-MORNING - FULL SHOT

Jackson, Blaine and MacLean are exiting onto the front porch. David is sitting on the steps with Cricket. Mrs. MacLean stands nervously twisting her apron, looking through the front screen door from the hallway.

MacLEAN
(he now speaks normally
and seems like his old
self)
Well, thanks, gentlemen, I won't keep
you any longer. I'm sure you have
important things to take care of ---

39. EXT. MacLEAN FRONT PORCH - DAY - CLOSE SHOT

High angle - back of Jackson's head

(CONTINUED)

39. (CONTINUED)

- as he removes cap and wipes forehead with handkerchief. A livid round red scar is on the back of his head just above the nape of his neck.

40. EXT. MacLEAN FRONT PORCH - DAY - REVERSE CLOSE SHOT

David's face - puzzled - he reacts to what he has seen.

41. EXT. MacLEAN FRONT PORCH - DAY - MED. SHOT

Jackson, Blaine and MacLean - from David's angle.

BLAINE

(with meaning)

Yes. We have --

Jackson nods his head.

42. EXT. MacLEAN FRONT PORCH - DAY - CLOSE SHOT

Mrs. MacLean staring at her husband with nervous incredulity.

43. EXT. MacLEAN FRONT PORCH - DAY - FULL SHOT

Blaine and Jackson - as they leave the porch. Jackson leans over and ruffles David's hair as he passes.

JACKSON

Take it easy on those comic books, youngster.

BLAINE

(as they walk toward car)

Yes -- that imagination of yours is liable to get you in trouble.

FADE OUT.

FADE IN:

44. EXT. BACK OF MacLEAN HOUSE - DAY - MED. SHOT

Small hummock in foreground - MacLean home in background. The hummock is thickly grown with bushes. The leaves of a bush are pushed slowly back and the eyepiece of a one-inch telescope pushes full INTO CAMERA.

45. EXT. BACK OF MacLEAN HOUSE - DAY - CLOSE SHOT

David is lying on the ground behind the bushes looking through the telescope. Cricket is with him. David - raises his face from the eye-piece and looks over the telescope with interest and consternation. He then looks back through telescope.

46. EXT. FIELD - DAY - AS THROUGH TELESCOPE - MATTE

A little girl, Kathy Wilson, aged five, walks across the field picking flowers. Suddenly a round section of the earth opens up behind her and an indistinct something grabs her by the ankles and snatches her down into the hole. A flap of earth closes back over the hole.

47. EXT. BACK OF MacLEAN HOUSE - DAY - PAN SHOT

David and Cricket - as David jumps up, runs toward the field, stops with indecision, then turns and runs frantically toward the house, followed by the dog.

48. INT. HALLWAY - MacLEAN HOUSE - DAY - MED. SHOT

- as David and Cricket enter and David starts toward the telephone. Then he looks over his shoulder toward the living room and stops.

49. INT. MacLEAN LIVING ROOM - DAY - MED. SHOT

David's angle - John Maclean - sitting rigidly in a chair in the living room staring fixedly at David.

MacLEAN
Well - what do you want!

50. INT. MacLEAN LIVING ROOM - DAY - CLOSE SHOT

Shooting toward David and Cricket in hallway.

DAVID
(hesitatingly)
I - I was looking for Mom.

MacLEAN
(sharply)
She's not here. What's on your mind?

(CONTINUED)

50. (CONTINUED)

DAVID

Oh - uh -- nothing --

MacLEAN

What have you been up to?

DAVID

Nothing -- just playing.

MacLEAN

Your mother told you not to play in the field, didn't she?

DAVID

(hesitatingly)

But - I - uh --

MacLEAN

(pointedly)

I tell you you can play in the field -- all you want - understand?

DAVID

Yes, sir.

He turns and starts toward the front door, Cricket at his heels.

51. INT. MacLEAN LIVING ROOM - DAY - CLOSE SHOT

MacLean - as he picks up a map which he's holding in his lap and studies it intently. His head jerks up as the front screen door slams. He looks out the window.

52. EXT. FRONT MacLEAN HOUSE - DAY - LONG SHOT

Through window - David and Cricket - running down road.

DISSOLVE TO:

53. EXT. BACK PORCH - WILSON HOUSE - DAY - FULL SHOT

This is a small cottage with an old fashioned storm cellar door leading into the basement adjacent to back steps. David and Cricket walk into scene. David knocks on the door, which opens. David walks in. Cricket waits outside.

54. INT. WILSON KITCHEN - FULL SHOT

Mrs. Wilson dries her hands on her apron and pushes back a strand of hair from her forehead.

MRS. WILSON

Well - hello - David --

DAVID

Mrs. Wilson - is Mr. Wilson home?

MRS. WILSON

(puzzled)

Why -- no, David -- he's out of town.
What is it?

DAVID

Well -- I mean -- you know your little girl --

MRS. WILSON

(with instant alarm)

Has something happened to Kathy?

DAVID

Well -- I mean -- gee, Mrs. Wilson --
You see, I was up on the hill with
my telescope -- hiding in the bushes
and --

Mrs. Wilson's face darkens with frightened suspicion.

MRS. WILSON

You were hiding in the bushes and
what happened?

DAVID

Well, I -- I was watching the field
and I saw Kathy. She was picking
flowers -- I think.

MRS. WILSON

Yes?

DAVID

And then -- well - the ground opened
up and something grabbed her and
pulled her down into a hole.

- as she reacts with annoyance and disbelief.

MRS. WILSON

Oh, David, stop all this nonsense.
Where is she?

(CONTINUED)

54. (CONTINUED)

David backs away from Mrs. Wilson, who advances threateningly.

DAVID

Honest, Mrs. Wilson, there's something out there under the ground. It's a space ship or

MRS. WILSON

What kind of a ship?

DAVID

A space ship!

Mrs. Wilson bursts into nervous laughter and grabs David by the shoulders and shakes him severely.

MRS. WILSON

Now listen, David -- what have you done to my little girl -- where is she -- answer me!

DAVID

(frantically)

Honest, Mrs. Wilson -- the ground opened up - and --

Mrs. Wilson slaps him sharply. David raises his elbow to ward off further blows.

MRS. WILSON

You tell me what you've done to Kathy!

The sound of the back kitchen door opening causes Mrs. Wilson to look over her shoulder and react with relief.

55. INT. WILSON KITCHEN - DAY - NEW ANGLE

Kathy Wilson is entering the kitchen. She stops and looks at her mother curiously. Mrs. Wilson rushes across the room and gathers the child in her arms.

MRS. WILSON

Kathy, honey -- where have you been? What's happened?

56. TWO SHOT - KATHY AND MRS. WILSON

Kathy looks up at her mother with a round cherubic baby

(CONTINUED)

56. (CONTINUED)

face.

KATHY
(blandly)
Nothing, Mama.

MRS. WILSON
(turning to David)
Oh, David! How could you!

She puts Kathy down.

57. INT. WILSON KITCHEN - DAY - MED. TWO SHOT

David sidles around and attempts to get a look at the back of Kathy's head. She puts her hands to the back of her head and smooths her hair down.

58. INT. WILSON KITCHEN - DAY - THREE SHOT

MRS. WILSON
What do you mean -- coming in here
and scaring me to death -- What's
the matter with you, David?

DAVID
(flatly)
I'm sorry.

MRS. WILSON
I am, too -- I'm sorry I lost my
temper.

She turns and reaches for the cookie box.

MRS. WILSON
Here - don't you want some cookies --
and a glass of milk?

DAVID
(starting toward kitchen door)
No, thank you.

MRS. WILSON
I'm really very sorry, David, for
the way I treated you -- but after
all -- Here, dear -- take some cookies
with you.

(CONTINUED)

58. (CONTINUED)

DAVID

I'm not hungry.

At this point, he's reached the kitchen door.

59. EXT. REAR OF WILSON HOUSE - DAY - FULL SHOT

Cricket is barking frantically at a column of smoke that issues from the open cellar door. David comes out of kitchen door, sees the smoke coming from the cellar, and calls back inside.

DAVID

(calling)

Mrs. Wilson -- Mrs. Wilson -- your house is on fire!

Mrs. Wilson runs to the screen door and exits, carrying Kathy with her into the yard.

60. EXT. REAR OF WILSON HOUSE - DAY - MED. SHOT

Smoke is pouring out the cellar door. Mrs. Wilson places Kathy on the ground, then snatches a garden hose and runs to a faucet near the back porch. She fumblingly attempts to attach it, just as a neighbor, Arthur Turner, a man about forty-five, runs into scene. He quickly attaches the hose, while David points the nozzle toward the cellar door. He turns on the water, then runs and takes the hose from David, adjusts the nozzle to spray, then, ducking his head against the billowing smoke, enters the cellar.

61. EXT. REAR WILSON HOUSE - DAY - FULL SHOT

As Turner directs the spray of water into the cellar, we can see red tongues of flame diminish. He advances into the cellar. Mrs. Wilson is frantically trying to peer through the smoke.

DAVID

You'd better call the fire department, Mrs. Wilson!

MRS. WILSON

(calling through smoke)

Mr. Turner, shall I call the fire department?

(CONTINUED)

61. (CONTINUED)

TURNER'S VOICE

(off scene)

No. I've got it under control.

Mrs. Wilson steps back and sighs with relief. Kathy crosses to her mother and stands pressed against her mother's legs, calmly watching the smoke.

62. EXT. REAR WILSON HOUSE - DAY - CLOSE TWO SHOT

- as David sidles around Kathy and looks at the back of her head.

63. EXT. WILSON HOUSE - DAY - FULL SHOT

- as Turner backs up out of the cellar, coughing. He is turning off the hose at the nozzle as he exits. He drops the hose, crosses to the faucet and turns off the valve. He takes out a handkerchief and dabs at his streaming eyes.

TURNER

It's all right, Mrs. Wilson. It's out.

MRS. WILSON

(relieved)

Oh, thank heavens!

TURNER

Someone spilled a gallon can of gasoline down there.

MRS. WILSON

That's impossible - We keep our spare gasoline in the garage.

TURNER

Well -- a can of gasoline was laying over on its side down there with the top off. That's what was burning.

MRS. WILSON

Are you sure?

TURNER

Positive.

MRS. WILSON

Kathy, were you down in the cellar?

(CONTINUED)

63. (CONTINUED)

KATHY
(blandly)
No, Mamma.

64. EXT. WILSON - DAY - CLOSE SHOT

Kathy's face -- as her eyes look up and meet David's.

65. EXT. WILSON HOUSE - DAY - CLOSE SHOT

David -- staring intently at Kathy.

66. EXT. WILSON HOUSE - DAY - CLOSE SHOT

Kathy -- as she smiles faintly and her eyes take on a curious, hard, triumphant expression.

QUICK DISSOLVE TO:

67. INT. GROCERY STORE - DAY - FULL SHOT

- with telephone booth in foreground. David enters scene, followed by Cricket. They go into phone booth and David closes the door.

68. INT. TELEPHONE BOOTH - DAY - MED. SHOT

David drops a nickel in the coin box.

DAVID
(into phone)
State 4-3559, please.

69. EXT. GRIFFITH OBSERVATORY - DAY - FULL SHOT

DISSOLVE TO:

70. INT. PROFESSOR STUART KELSTON'S OFFICE - DAY - FULL SHOT

His secretary, a woman of indeterminate age, wearing horn-rimmed spectacles, is speaking on the telephone.

SECRETARY
(into phone)
I'm sorry, David, but Professor Kelston is out. Is there any message?

71. INT. PHONE BOOTH - DAY - CLOSE SHOT

DAVID
(into phone)
Do you know when he'll be back?

72. INT. PROFESSOR KELSTON'S OFFICE - DAY - CLOSE SHOT

SECRETARY
(into phone)
He's not expected until late this
afternoon.

73. INT. PHONE BOOTH - DAY - CLOSE SHOT

DAVID
(into phone)
Oh, gee ... Never mind. Thank you.

David hangs up and is about to leave the booth when he
sees his father enter the grocery store.

74. INT. GROCERY STORE - DAY - THROUGH DOOR OF PHONE BOOTH
- MacLean buying a pack of cigarettes.

75. INT. PHONE BOOTH - DAY - CLOSE SHOT

David sees MacLean and crouches down behind the solid
panel of the phone booth door. He holds Cricket to
keep him from barking.

76. INT. GROCERY STORE - DAY - MED. SHOT

MacLean - turns and leaves scene, walking past phone
booth.

77. EXT. PHONE BOOTH - DAY - MED. SHOT

- as the door opens and David peeps out. Then he and
Cricket emerge. David stops, pauses with indecision.
His decision crystalizes into resolution. He sets his
chin and compresses his lips and walks quickly out of
scene, followed by Cricket.

DISSOLVE TO:

78. INT. POLICE STATION - DAY - FULL SHOT

David and Cricket stand staring up at the desk sergeant, who speaks in an exasperated tone.

DESK SERGEANT

I'm tellin' ya the Chief of Police don't see nobody without their first statin' the nature of their business.

DAVID

(pleadingly)

But I've gotta see him -- it's important.

DESK SERGEANT

Well, if it's so important -- why can't ya tell me?

DAVID

'Cause --

(he pauses)

-- you wouldn't believe me.

DESK SERGEANT

So what makes ya think the Chief would believe ya?

CHIEF OF POLICE'S VOICE

(off scene)

What's the trouble, Finley?

CAMERA ANGLE WIDENS to include a jovial, middle-aged, heavy-set man standing in a half-open doorway. The door is lettered "CHIEF OF POLICE."

DESK SERGEANT

Aw, this kid here claims he's got something very important, but he won't tell me what it is.

DAVID

Are you the Chief of Police, sir?

CHIEF OF POLICE

That's right. Come in, son.

David crosses and enters the Chief's office, followed by Cricket. The door closes behind them.

79. INT. OFFICE OF CHIEF OF POLICE - DAY - FULL SHOT

The Chief crosses and sits in a swivel chair at his

(CONTINUED)

79. (CONTINUED)

desk. He indicates a chair for David.

CHIEF

Sit down, young man -- Now, what's your name?

DAVID

David MacLean.

CHIEF

Well, what's so important, David?

David looks apprehensively, clears his throat and starts.

DAVID

Well, you see, sir -- it started last night when I was looking through my telescope.

DISSOLVE TO:

80. INT. OFFICE - CHIEF OF POLICE - DAY - CLOSE SHOT

The Chief is listening intently, leaning his hand on his cheek.

DAVID'S VOICE

(over scene)

-- and that's the truth, sir. Every word of it -- and I know they're under there because I've seen them.

CAMERA DOLLIES back to TWO SHOT.

CHIEF

And after people've been down there -- they act different, eh?

DAVID

Yes, sir -- very different.

CHIEF

What's your telephone number, David?

DAVID

Webster 6397.

The Chief reaches over and picks up the telephone.

(CONTINUED)

80. (CONTINUED)

DAVID
(in alarm)
But you're not going to call my
father -- Please! Please!

The Chief of Police swings around in his swivel chair
and speaks into the phone.

CHIEF
(into phone)
Webster 6397.

He looks over his shoulder at David, who is nervously
biting his lips.

CHIEF
Now take it easy, son.

Then he turns back to the telephone.

81. INT. CHIEF OF POLICE'S OFFICE - DAY - CLOSE SHOT
David is staring at the back of the Chief's head.

82. INT. CHIEF OF POLICE'S OFFICE - DAY - CLOSE SHOT
On the back of the Chief's head there is a round, red,
livid spot just above the nape of the neck.

83. INT. CHIEF OF POLICE'S OFFICE - DAY - CLOSE SHOT
David reacts to what he has seen.

DISSOLVE TO:

84. INT. JAIL DETENTION ROOM - DAY - FULL SHOT

This is a rather barren room, with a bench and a
straight back chair. David stands at the window, star-
ing through the heavy wire grill. His lips tremble and
his face is pinched and white, and terror lives in his
eyes. Startled, he looks over his shoulder at the
sound of the door opening. He turns and stands at bay.
He picks up Cricket and backs against the wall next to
the window.

MacLEAN'S VOICE
(off scene)
All right, David.

85. INT. JAIL DETENTION ROOM - DAY - REVERSE SHOT

John MacLean stands near the open door. His face bears a sad, resigned expression. The Chief of Police stands with his hands clasped behind his back. He is benign and kindly in his attitude. Dr. James Blake, a well-favored young man in his early thirties, stands looking at David with a friendly, gracious smile. Next to him, Patricia Collins smiles down at David with affectionate concern. She is dressed in a nurse's blue cape, and the stiff white cuffs and uniform collar are apparent below and above the cape.

DR. BLAKE

Hello, David, I'm Doctor Blake.

David stares up at him, tight-mouthed and tight-lipped.

Pat advances and tries to put her hand on David's shoulder. He pulls away.

DR. BLAKE

(reassuringly)

There's nothing to be afraid of,
David, this is Miss Collins.

David stares up at his father, then at the Chief of Police, then back to Dr. Blake. He starts to back away but Pat's arm restrains him gently.

PAT

No one's going to hurt you.

MacLEAN

(to David)

Listen to me.

David looks up at his father.

MacLEAN

(continuing)

These people are going to take you
to a -- school -- for a little while --
it's for your own good. Understand?
I'll take care of the dog.

DAVID

(frantically)

You're not going to take Cricket.

He makes a dash for the outer door. MacLean steps forward and grabs his wrist and holds it with unnecessary force. David winces. Dr. Blake steps forward quickly,

(CONTINUED)

85. (CONTINUED)

glances curiously at MacLean and detaches his fingers from the boy's arm.

BLAKE

(kindly)

It's all right, David. You can bring your dog.

DAVID

(in a scared voice)

But I don't understand why -- ?

Pat crosses and inserts David's arm through hers and pats his hand.

PAT

(gently)

Come on, David. Your father knows what's best. We're going to be good friends. Just wait and see!

Dr. Blake opens the door with one hand -- casually takes David's arm and they swiftly exit with him out into the hall, closing the door behind them.

DISSOLVE TO:

86. EXT. COUNTY HOSPITAL - NIGHT - FULL SHOT

DISSOLVE TO:

87. INT. HOSPITAL - NIGHT - INSERT

Sign reading "MENTAL WARD."

DISSOLVE TO:

88. INT. DR. BLAKE'S CONSULTATION ROOM - NIGHT - FULL SHOT

David is seated in a large, comfortable overstuffed chair. A practically empty plate of sandwiches stands on a coffee table next to the chair. David feeds a piece of sandwich to Cricket. Pat, who has removed her cape and is now wearing a starched R.N. cap, enters the scene with three paper cartons of malted milk. Dr. Blake has removed his coat and is seated on a sofa facing David. Pat passes one of the containers to Dr. Blake, who opens the top and inserts a straw. She

(CONTINUED)

88. (CONTINUED)

hands the other one to David, then sits on the sofa near the Doctor and starts drinking her malted milk. David is in a much better frame of mind than in the preceding scene.

DAVID

--- and that's what happened --
Look, Doctor, if you'd talk to my
mother, she'll tell you about my
father -- about how he's changed
and everything.

Pat and Blake exchange glances.

BLAKE

That's a good idea, David -- in fact
-- I had already thought of it.

DAVID

You've talked to her?

BLAKE

Only over the phone. She ought to
be here any minute now -- you know,
that's a very interesting story you
just told us.

DAVID

(resignedly)
- - you don't believe me, do you?

BLAKE

Oh, I wouldn't go so far as to say
that. Better say I'm keeping an open
mind.

PAT

And so am I.

BLAKE

There are no scars on the back of
my head, David.

PAT

(showing him)
Nor mine.

David looks at their heads, then sits back with relief
and takes a slow meditative pull on his malted milk
straw.

89. INT. DR. BLAKE'S RECEPTION ROOM - NIGHT - MED. SHOT

The door opens, and Mrs. MacLean enters. She looks around, sees no one, crosses to desk and taps the bell.

90. INT. DR. BLAKE'S CONSULTATION ROOM - NIGHT - FULL SHOT

They all look up at the sound of the bell. Blake rises and crosses to the door.

BLAKE

(opens door)

Mrs. MacLean?

MRS. MacLEAN'S VOICE

(off scene)

Yes.

BLAKE

Won't you come in? I'm Dr. Blake.

Mrs. MacLean enters. David jumps up from the chair and runs to his mother.

DAVID

Gee, Mom -- I'm glad you're here!

BLAKE

This is Miss Collins.

Mrs. MacLean looks down and smiles brittlely. Then she coldly detaches his hands from her arm.

MRS. MacLEAN

(impatiently)

How do you do. Sit down, David.

David stares at her, backs away and slowly sits back in the chair. Mrs. MacLean's face is calm and composed and her manner brightly pleasant, almost to the point of incongruity. She wears a light coat with a high collar and carries a purse.

BLAKE

Won't you sit down, Mrs. McLean?

MRS. MacLEAN

No thanks. My husband's waiting for me.

BLAKE

David tells me --

(CONTINUED)

90. (CONTINUED)

MRS. MacLEAN

(interrupting)

I know what David's been telling you. He's always been highly imaginative, and we've had a great deal of trouble with him -- especially since he got that telescope and has been reading those trashy science fiction magazines.

BLAKE

(looking up)

Science fiction?

MRS. MacLEAN

Yes -- horrible, weird things with pictures of monsters that come in space ships from other planets.

BLAKE

I see -- and he's discussed these stories with you?

MRS. MacLEAN

Incessantly. He's gotten completely beyond our control.

BLAKE

(with decision)

All right, Mrs. MacLean -- I'm sure we'll be able to help him.

Mrs. MacLean turns and looks at David with unsympathetic eyes.

MRS. MacLEAN

Now you be a good boy -- and do what the doctor tells you.

She walks toward the door.

91. INT. DR. BLAKE'S CONSULTATION ROOM - NIGHT - CLOSE SHOT

David stares incredulously at his mother. His eyes focus on the back of her head as she walks toward the door.

92. INT. DR. BLAKE'S CONSULTATION ROOM - NIGHT - REVERSE

David's angle of Mrs. MacLean's head. The back of her

(CONTINUED)

92. (CONTINUED)

head is concealed by her hair and the high collar of her coat.

93. INT. OF DR. BLAKE'S CONSULTATION ROOM - NIGHT - MED.
LONG SHOT

David looks up quickly at Dr. Blake, who is also looking at Mrs. McLean's head as she opens the door and exits. Dr. Blake's and David's eyes meet in a curious look of understanding. Dr. Blake takes a notebook and pencil from his pocket.

BLAKE

Have you any relatives, David --
around here, I mean?

DAVID

(shaking his head)
Just my Aunt Margaret -- but
she lives over in Crystal Falls.

BLAKE

What's her name and address?

DAVID

Miss Margaret MacLean - 926
Drexel Avenue - Crystal Falls --
Why?

BLAKE

Oh, just in case something
comes up.
(he squeezes David's
shoulder reassuringly)
We'll work this out together,
David.

Blake exchanges a meaningful look at Pat. He crosses to an end table and picks up some magazines, which he hands to David.

BLAKE

(continued)

Mind amusing yourself for a
few minutes?

DAVID

No, sir.

(CONTINUED)

93. (CONTINUED)

BLAKE

Those are the latest issues
of Look and Life. We'll be
right back.

DAVID

Thank you, sir.

Blake and Pat exit into laboratory.

94-95. (OMITTED)

96. INT. DR. BLAKE'S LABORATORY - NIGHT - FULL SHOT

Blake and Pat enter. Pat looks up.

PAT

(shaking her head)

That woman's a cold-blooded per-
son if I ever saw one.

BLAKE

Too cold-blooded. You know,
dear, I think that boy is tell-
ing the truth.

PAT

But surely you don't believe -- ?

He crosses to the desk and punches an automatic tele-
phone directory list, then dials a number.

PAT

Who are you calling?

BLAKE

Stuart Kelston. David says he's
a very good friend of his.

PAT

(as he dials)

You don't expect to find him at
the observatory at this time of
night, do you?

(CONTINUED)

96. (CONTINUED)

BLAKE

That's when astronomers work,
my dear.

(into phone)

Hello -- Professor Kelston,
please.

Pat sits beside Blake, placing her hand upon his shoulder affectionately.

BLAKE

Hello, Stu -- Jim Blake --

97. INT. PROF. KELSTON'S OFFICE - OBSERVATORY - NIGHT -
MED. SHOT

Kelston is a lean, sandy-haired, angular man with a pleasant Scandinavian face and a slow, pedantic method of speech.

KELSTON

Hello, Jim. Who? Yes, I know
him --

(pauses)

No -- I'd say just the opposite
-- Matter of fact, I think he
has the makings of a first-rate
scientist.

(chuckles)

Of course I mean astronomer.
What other science is there?...
Why, certainly -- come on up to
the main entrance and ring the
night bell -- Right. Goodbye.

He hangs up the phone and assumes a thoughtful, puzzled expression.

DISSOLVE TO:

98. EXT. NEWSPAPER BUILDING - NIGHT - FULL SHOT

There is a sign reading: "HERALD-NEWS."

DISSOLVE TO:

99. INT. OF EDITOR'S OFFICE - NIGHT - MED. SHOT

Ralph Pulzer, a dignified middle-aged gentleman, is seated at his desk, talking to John MacLean, who is standing looking down at him.

PULZER

(shrugging his
shoulders)

I don't get it! In the first
place I gave up leg work
several years ago, and in the
second place, I don't see why
you can't give me some inkling
as to what the story is about?

MACLEAN

This story is so important that
I am not taking anyone out
there except you -- and if you
don't want to go, I'll try the
editor of the Blade.

(CONTINUED)

99. (CONTINUED)

PULZER

(with resignation)

All right, Mr. MacLean -- Pick me up
at ten o'clock tonight.

MacLEAN

Alone.

PULZER

I'll be alone. And the story'd better
be worth it.

MacLEAN

It will be - You'll see.

DISSOLVE TO:

100. EXT. GRIFFITH PARK OBSERVATORY - NIGHT - LONG SHOT

As the CAMERA TRUCKS IN with the car, the headlights
illuminate the facade and the heavy bronze door in high
key. The lights cut off and Blake, Pat and David enter
the observatory.

101. INT. FOYER OF OBSERVATORY - NIGHT - MED. SHOT

Pat, Blake and David -- The Foucault pendulum is in the
background. The interior of the observatory foyer is
illuminated in low key.

PAT

What's that thing?

DAVID

(glibly)

That's the Foucault pendulum. It de-
monstrates the peripheral aberration
of axial inclination.

Then David realizes he is talking to an amateur.

Pat turns and stares at David in astonishment.

DAVID

(continuing)

I mean it shows how much the earth
is tilting on its axis.

At this point, Professor Kelston approaches.

(CONTINUED)

101. (CONTINUED)

KELSTON

Well, it didn't take you very long.

BLAKE

You've met Patricia Collins, Stu.

PAT

Of course. How are you, Professor?

KELSTON

Fine, thank you.

BLAKE

I believe you know ---

KELSTON

(interrupting and affectionately putting his hand on David's shoulder)

Yes -- David and I are old friends.
Let's go to my office.

102. INT. PROFESSOR KELSTON'S OFFICE - NIGHT - FULL SHOT

Large scale star maps hang on the walls, interspersed with large photographs of comets, spiral nebulae, solar coronae, various lunar and solar eclipses. His desk is littered with a miscellaneous array of meteorites, photographs and electrical viewing apparatus for astronomical plates. Professor Kelston seats himself at his desk, after indicating comfortable chairs in which his visitors dispose themselves.

KELSTON

Now -- what's the big mystery?

BLAKE

Well -- first we'd like to have a look at the back of your head.

A slow smile comes over Kelston's face and his eyes twinkle.

KELSTON

Are you sure some of these patients you deal with aren't contagious?

BLAKE

Tonight I'm not altogether sure of anything.

(CONTINUED)

102. (CONTINUED)

Blake and David are seated together on a leather divan.

BLAKE

(continuing)

No -- seriously -- you don't happen
to have any scars on the back of
your head -- do you?

KELSTON

Not since football. Why?

BLAKE

Mind letting us have a look?

KELSTON

Are you serious?

Blake nods in affirmation. Kelston rises, crosses in
front of the desk and turns his head around for inspec-
tion.

KELSTON

The bump of intelligence is prac-
tically invisible.

BLAKE

(looks at Kelston's
head)

Okay.

Kelston straightens and leans back against the edge of
his desk.

KELSTON

(puzzled)

I don't get it.

BLAKE

(seriously)

I'd like David to take it from here.
All right, David.

DAVID

(uncomfortably)

Well -- I -- everytime I tell anybody
this, they think I'm crazy.

(looking up at Blake)

That is -- I -- I mean I --

BLAKE

Now, David, you go right ahead.

(CONTINUED)

102. (CONTINUED 2)

DAVID

Well -- it started last night.
I was looking for variables in
Orion -- and all of a sudden I
saw this bright light --

DISSOLVE TO:

103. INT. KELSTON'S OFFICE - NIGHT

CAMERA PULLS BACK from Kelston's face. He is smoking a
pipe and is staring meditatively through the smoke.

BLAKE'S VOICE

(off scene)

-- and everyone of the people that
have those scars, behave strangely.

KELSTON

(turns to David)

Are you positive that you saw these
creatures or whatever they are pull
the little Wilson girl under the
ground?

DAVID

Yes, sir -- I wasn't two hundred
yards away and I was looking
through my one-inch telescope and
it's fifty power.

KELSTON

How far is this field from your
house, David?

DAVID

About a quarter of a mile.

BLAKE

(to Kelston)

Then we could see it from here with
the sixteen-inch.

DAVID

(excitedly)

Yes, sir. I know we could.

(he turns to Kelston)

You know that time last summer when
you let me look right into the kit-
chen window and I could see Mom in
there cooking supper?

(CONTINUED)

103. (CONTINUED)

KELSTON

(hesitatingly)

That was last summer, David.
Since then, because of the top
secret experiments at White
Sands, the Army has instructed
me to allow no one but my staff
to use the telescope.

(he pauses)

But under the circumstances, I'm
sure it will be all right. Let's
take a look.

They exit.

DISSOLVE TO:

104. EXT. GRIFFITH TELESCOPE ROOM - NIGHT - MED. SHOT

- opening of upper aperture and dome rotating approxi-
mately sixty degrees and stopping.

105. INT. GRIFFITH TELESCOPE ROOM - NIGHT - MED. SHOT

Kelston, Blake, Pat and David station themselves at
Multiple oculars while Kelston focuses instrument
with manual verniers.

KELSTON

We're fortunate -- there's plenty
of moonlight tonight.

106. EXT. MACLEAN FIELD - NIGHT - THROUGH TELESCOPE - MATTE

DAVID

(excitedly)

That's it! That's where they
got Kathy Wilson.

PAT'S VOICE

(over scene)

Good heavens! I never imagined
you could see so clearly.

107. INT. GRIFFITH TELESCOPE ROOM - NIGHT - MED. SHOT

KELSTON

Now let's increase the magnification so we can get a closer view.

108. EXT. MACLEAN FIELD - NIGHT - THROUGH TELESCOPE - MATTE

The telescope zooms into MED. LONG SHOT and sharpens. An automobile comes slowly into the field of vision and stops and the lights are extinguished.

DAVID'S VOICE

(off scene)

That's Dad's car.

(CONTINUED)

108. (CONTINUED)

A front door of the sedan opens and the dome light illuminates the interior of the car in comparative high key.

DAVID'S VOICE

(o.s.)
Someone's with him.

KELSTON'S VOICE

(o.s.)
Let's get a real close look.

The telescope field narrows and brings MacLean and his companion up into a MED. CLOSE SHOT.

BLAKE'S VOICE

(o.s.)
That looks like Ralph Pulzer.

PAT'S VOICE

(o.s.)
The editor of the Herald News?

KELSTON'S VOICE

(o.s.)
Yes, that's who it is -- I know him.

Pulzer seems to be discussing something rather vehemently with MacLean. He suddenly shrugs his shoulders, takes a flashlight which MacLean offers him, gets out of the car and closes the door, walks around the car and starts out across the field, lighting his way with the flashlight.

BLAKE'S VOICE

(o.s.)
Your father stayed in the car.

DAVID'S VOICE

(o.s.)
That man's walking right to the place where ---

The telescope shot PANS with Pulzer as he ascends a slight rise. He reaches the top of the mound and stops, turning the flashlight in a slow circle about him, when suddenly the flashlight goes out and all is darkness.

109. INT. TELESCOPE ROOM - NIGHT - CLOSE SHOT

Group around telescope. They look up from the oculars

(CONTINUED)

109. (CONTINUED)

and stare at each other, with speechless amazement. Kelston reaches for the verniers, they look back into the oculars.

110. EXT. MACLEAN FIELD - NIGHT - THROUGH TELESCOPE - MATTE

-- it PANS DOWN to MacLean's automobile just in time to see the headlights turn on and the car move rapidly out of scene.

111. INT. TELESCOPE ROOM - NIGHT - MED. SHOT

Group around telescope. They look at Kelston with questioning faces.

KELSTON

(calmly)

If you'll go back to my office --
I'll join you there in a few
minutes.

Blake takes Pat's arm and he, Pat and David exit. Kelston crosses to his desk and flips a switch on the intercom.

KELSTON

(into intercom)

George. When did you check the
rocket at White Sands last?

(pause)

No, don't bother -- I'll check it
myself as long as I'm up here.

Kelston hangs up the intercom, crosses to the switch box and presses a button. The upper aperture slowly turns on its axis.

111A. EXT. OBSERVATORY DOME - NIGHT - MED. SHOT

The dome slowly turns on its axis and stops.

111B. INT. TELESCOPE ROOM - NIGHT - MED. SHOT

Kelston has just finished swinging the telescope into position. He looks into the eye piece.

111C. EXT. WHITE SANDS - NIGHT - (SPECIAL EFFECTS-STOCK SHOT)

We see a giant rocket standing upright in a take-off position.

111D. INT. TELESCOPE ROOM - NIGHT - MED. LONG SHOT

Kelston steps down from the telescope and crosses to a small desk lighted by a low power student's lamp. He sits down and dials the telephone.

KELSTON

(into phone)

Hello, operator. This is Professor Stuart Kelston at the Astronomical Observatory. Get me the White Sands Rocket Proving Station, please.

(pause)

Hello -- White Sands? Give me the Security Office.

(pause)

Hello -- is Colonel Fielding there?

(pause)

Yes, it's most important.

(pause)

Hello, Colonel -- this is Stuart Kelston at the Observatory... Operation 925 is with us.....

111E. INT. COLONEL FIELDING'S OFFICE - NIGHT - MED. SHOT

Colonel Fielding, head of White Sands Security Division, is seated at his desk talking into the phone. A keen, executive type man, he is in his shirt sleeves, but in uniform. --

COL. FIELDING

(into phone)

What?!

(pause)

Are you sure?

(pause)

All right, I'll be at your office in the morning -- 9:00 o'clock.

Right. Goodbye.

(CONTINUED)

111E. (CONTINUED)

The Colonel hangs up the phone and assumes a thoughtful expression. He rises and crosses to a filing cabinet, removes a key from his pocket and unlocks the file. He pulls out a drawer from which he takes a manila folder. He crosses back to his desk, seats himself and then opens the folder - removing some papers. We DOLLY into an INSERT of the label on the outside of the folder - it reads:

OPERATION 925 - TOP SECRET

DISSOLVE TO:

112. INT. PROFESSOR KELSTON'S OFFICE - NIGHT - FULL SHOT

Pat, David and Blake are on scene. Kelston enters and crosses behind his desk, opens a drawer and takes out a large scrapbook.

KELSTON

(to David)

Young man -- it looks like you've stumbled on to something that the government has been concerned about for some time.

Blake, Pat and David cross to desk. Kelston opens scrapbook.

PAT

What do you mean?

KELSTON

You've seen most of these magazine and newspaper stories of so-called flying saucers before - but have you ever seen them compiled in one book?

113. INSERT - SCRAPBOOK

- with clips of flying saucer stories. CAMERA PANS from one headline to another.

KELSTON

(o.s.)

When you see them altogether, they begin to add up.

114. INT. PROF. KELSTON'S OFFICE - NIGHT - FULL SHOT

BLAKE

But the authorities have denied
all these stories.

KELSTON

Yes, they have -- and they will
probably continue to do so.

PAT

But why? Why not keep the public
informed?

KELSTON

Lack of complete information, I
suppose. And perhaps afraid it
would cause panic and hysteria.

DAVID

Where are these space ships from,
Professor Kelston?

(CONTINUED)

114. (CONTINUED)

KELSTON

Our observations lead us to believe they are from mother ships in free orbit just above Earth's atmosphere.

PAT

But where are these mother ships from?

KELSTON

Nobody knows -- we've worked out a postulate and Mars seems to be the logical point of origin. Step in here and I'll show you.

DISSOLVE TO:

115. INT. PLANETARIUM - LECTURE ROOM - NIGHT - MED. SHOT

Kelston is seated at the operating console. Pat, David and Blake are standing by it. The projector is in background. Kelston turns a rheostat and the light dims.

KELSTON

(pointing)

That's our planetary system there --

116. INT. PLANETARIUM - LECTURE ROOM - SHOOTING UP AT DOME
(EFFECT SHOT)

- of our planetary system on inverted dome of planetarium. A white projected arrow indicates each point as Kelston speaks o.s.

KELSTON'S VOICE

(o.s.)

This is the earth moving around the sun on this orbit -- and this is the orbit of Mars. And here is the relative position of Mars and Earth tonight.

PAT'S VOICE

(o.s.)

Why -- they're our next door neighbors!

KELSTON'S VOICE

(o.s.)

Yes -- only a little over three million miles --

(CONTINUED)

116. (CONTINUED)

PAT'S VOICE

(o.s.)

It would take forever to travel
three million miles.

KELSTON'S VOICE

(o.s.)

Hardly.

The scene on the planetarium changes.

117. INT. PLANETARIUM LECTURE ROOM - NIGHT - MED. SHOT

KELSTON

Our earth is traveling through
space at well over a hundred
thousand miles an hour. At that
speed, we could reach Mars in
thirty days - or they could reach
us.

PAT

But I don't understand -- why don't
we burn up from friction?

KELSTON

There isn't any atmosphere in space
-- therefore -- no friction.

BLAKE

But why do you think they're from
Mars?

118. INT. PLANETARIUM LECTURE ROOM - SHOOTING UP AT DOME -
EFFECT SHOT

KELSTON'S VOICE

(o.s.)

Because Mars is closer to us than
any other planet. They are now
in their winter, and those are
polar caps - the same as ours.
See how much smaller they are in
summer - those dark areas are
vegetation.

(CONTINUED)

118. (CONTINUED)

PAT'S VOICE

(o.s.)

Do they have cities, too -- the same as ours?

KELSTON'S VOICE

(o.s.)

If they do, they are underground -- the low oxygen content and extremes of temperature indicate a subterranean culture.

DAVID'S VOICE

(o.s.)

Those things in our pasture are subterranean all right.

119. INT. PLANETARIUM LECTURE ROOM - NIGHT - MED. SHOT

- as the house lights go up. Kelston sits at the control console.

PAT

But how would Martians have enough intelligence to build space ships?

KELSTON

The human race doesn't have a monopoly on intelligence. Besides -- Mars is millions of years older than we are.

PAT

But what's their reason for traveling so far through space?

KELSTON

Mars is a dying planet. They are losing their oxygen and water.

BLAKE

Then this could be the start of an invasion.

KELSTON

I'm afraid it is.

(CONTINUED)

119. (CONTINUED)

PAT

But why did they begin here?

KELSTON

Because of the operations at White Sands.

PAT

But all they're doing at White Sands is just shooting rockets up into the air.

KELSTON

Exactly. Very high up into the air - beyond atmosphere and into space. The scientists at White Sands have developed a rocket powerful enough to take them to these mother ships in outer space. That rocket is completed and ready to be fired right now. That may be the Martians objective.

(he rises)

However, we'll have the answers to a lot of our questions tomorrow. Colonel Fielding, the head of the Security Division will be in my office in the morning. I'm sure he will want to talk to all of you - can you be here?

BLAKE

Certainly -- what time?

KELSTON

Nine o'clock.

Blake, Pat and David rise. Kelston comes with them to the door.

FADE OUT:

FADE IN:

120. EXT. GRIFFITH OBSERVATORY - DAY - LONG SHOT

DISSOLVE THROUGH TO:

121. INT. KELSTON'S OFFICE - DAY - FULL SHOT

Colonel Robert Fielding is seated at Kelston's desk, talking to Kelston. Blake, Pat and David are seated on chairs in the office. David is just hanging up the telephone.

DAVID

I don't know where they could be. If they're at home they're not answering the phone -- I called last night and this is the second time this morning.

FIELDING

(rising)

Hm, I see. Come on, young man -- you and I are going out to do a little investigating.

DAVID

Can we stop by the hospital and get my dog?

(CONTINUED)

121. (CONTINUED)

FIELDING

I don't think we'd better take the time right now.

BLAKE

We'll take care of him, David.

Blake and David exit. Kelston stops Fielding at the door.

KELSTON

(in a low voice)

Just a moment, Colonel. I called Ralph Pulzer's office this morning -- he's left town with Chief of Police Barrows and Detectives Jackson and Blaine -- and they didn't say where they were going.

FIELDING

Will you get me a description of all these people? I'll phone you later.

KELSTON

I will, Colonel.

DISSOLVE TO:

122. EXT. FRONT OF MacLEAN'S HOUSE - DAY - FULL SHOT

A Cadillac limousine, with a long whip aerial, pulls up in front of the house and stops. It is driven by Sergeant Balardi. He opens the door and Fielding and David step out. David runs up the driveway. Fielding remains standing by the car door.

FIELDING

Sergeant, phone Professor Kelston at the Observatory and see if he has that information I wanted.

BALARDI

(reaching for the phone)

Yes, sir.

Fielding turns and exits from the scene.

PAN TO:

123. EXT. FRONT OF MacLEAN HOUSE - DAY - MED. SHOT

David is waiting in the driveway as Fielding joins him.

DAVID

The car's not here.

FIELDING

Well, let's take a look inside the house.

They walk toward the front door.

124. EXT. FRONT MacLEAN HOUSE - DAY - MED. CLOSE SHOT

Balardi is on the telephone in the car, holding a notebook on his knee and writing.

BALARDI

Yes, sir. John MacLean, age thirty-five, height, five feet eleven inches, weight, 165, hair, brown.

125. INT. MacLEAN BEDROOM - DAY - FULL SHOT

Fielding is standing in the middle of the room and David is standing before an open closet, very perturbed.

DAVID

(perturbed)

My mother's suitcase is gone, and my father's rifle. He used to keep it in this closet.

FIELDING

What kind of a rifle?

DAVID

A 30.06.

FIELDING

Hm -- I'd like to talk to someone who -- What about that little girl -- the one you think set fire to her mother's house?

DAVID

Kathy Wilson? -- I can take you over there.

DISSOLVE TO:

126. EXT. WILSON FRONT PORCH - DAY - FULL SHOT

Mrs. Wilson stands on the porch, talking to Fielding, Balardi and David. She is distraught and nervous.

FIELDING

I'm very sorry to hear that, Mrs. Wilson. When did it happen?

MRS. WILSON

(through tears)
Early this morning.

FIELDING

What did the doctor say?

MRS. FIELDING

He said something about a cerebral hemorrhage.
(then, semi-hysterically)
But how a little child could have a thing like that --

127. EXT. WILSON HOUSE - DAY - CLOSE SHOT

David - reacting and thinking about his mother and father.

FIELDING'S VOICE

(o.s.)

Mrs. Wilson, I don't like to disturb you at a time like this -- but there's just one question I'd like to ask you -- Do you have any idea why your little girl started the fire in the cellar yesterday?

128. EXT. WILSON HOUSE - MED. GROUP SHOT

MRS. WILSON

I don't know what started the fire!
And I don't know why you have to torture me with a lot of questions!

FIELDING

(bowing)
I'm sorry and I won't bother you any more.

David stands frozen, thinking what could happen to his mother and father.

(CONTINUED)

128. (CONTINUED)

FIELDING

Thank you -- come along, David.

Mrs. Wilson turns abruptly and enters front door.

DISSOLVE TO:

129. EXT. MacLEAN FIELD - DAY - FULL SHOT

Fielding, Balardi and David -- with the bushes in f.g. where David observed Kathy Wilson's capture through his small telescope. Fielding holds a monocular (Sportscope) in his hand.

FIELDING

(to David)

Can you point out the place where the Wilson child disappeared?

He hands the monocular to David, who adjusts it.

DAVID

(after a slight pause)

There -- those three white stones are right by the edge of it -- you can even see the crack -- see it over there?

FIELDING

Let's have a look.

David hands him the monocular; Fielding looks through it.

130. EXT. MacLEAN FIELD - DAY - TELESCOPE MATTE SHOT

-- a faint crack approximately four feet in diameter is clearly visible near three white stones.

131. EXT. MacLEAN FIELD - DAY - MED.. SHOT

Fielding removes the monocular from his eye and turns to Sergeant Balardi.

FIELDING

(pointing)

See those bushes down there -- by the road, Sergeant?

(CONTINUED)

131. (CONTINUED)

BALARDI

Yes, sir.

FIELDING

There are three white stones in the field about one hundred feet from there at two o'clock.

BALARDI

Yes, sir, I see them.

FIELDING

Go down behind those bushes -- and when you get there, throw some rocks as close to those three white stones as you can.

BALARDI

Yes, sir.

FIELDING

Whatever's down there must be sensitive to sound -- so keep your distance.

BALARDI

Yes, sir.

FIELDING

And when I signal you, come back here on the double.

BALARDI

Yes, sir.

The Sergeant crosses out of scene, and Fielding turns to David.

FIELDING

(to David)

Just exactly what did this thing look like, son? The thing that grabbed the little Wilson girl.

DAVID

It moved so fast it was hard for me to see exactly what it looked like.

132. EXT. MacLEAN FIELD - DAY - MED. CLOSE SHOT - BALARDI

He kneels on one knee beside a small pile of stones

(CONTINUED)

132. (CONTINUED)

about the size of peaches. He takes one in his right hand and hurls it over the bushes as one throws a grenade.

133. EXT. MacLEAN FIELD - DAY - MED. SHOT

Fielding and David -- as Fielding looks through monocular.

134. EXT. MacLEAN FIELD - DAY - MATTE SHOT

Through monocular -- of stone falling near the center of the shot.

FIELDING

(o.s.)

Well, that one ought to be close enough for them to hear!

Another stone falls in the same area, and a circular four-foot section of earth slowly rises about six inches, revealing an indistinct shape that moves as though someone or something were peering out of the crack.

FIELDING

(o.s.)

Something's moving -- but I can't make out what it is!

Another stone falls near the trapdoor and it closes swiftly.

135. EXT. MacLEAN FIELD - DAY - MED. SHOT

Fielding and David. As Fielding lowers monocular.

FIELDING

That's a trapdoor all right. Something's in there!

David looks at him and nods concerned affirmation. Fielding raises his monocular again and looks toward the bushes where Sergeant Balardi was throwing the rocks.

FIELDING

Where's Balardi? Come on!!

He runs toward field, David follows and CAMERA PANS with them.

136. EXT. MacLEAN FIELD - DAY - MED. SHOT

Fielding and David -- warily approach the bushes behind which the Sergeant was throwing rocks. Suddenly they stop, staring at the ground.

DAVID

They got him! See there?

137. EXT. MacLEAN FIELD - DAY - REVERSE CLOSE SHOT

Their angle of the faint, circular, four-foot outline near where the Sergeant was last seen. His military cap lies on the ground and scratches and gouges show where his fingers clawed as he was dragged down into the hole.

FIELDING'S VOICE

(o.s.)

That's the last one they'll get --
come on, son!

DISSOLVE TO:

138. EXT. MacLEAN FIELD - DAY - MED. SHOT

Fielding's car. Fielding reaches into car and flips the catch on the fish pole antenna, which flies up. David watches with interest as Fielding takes out a phone and pushes the button on the hand set.

FIELDING

(into phone)

This is WJ605. Dispatch White
Sands, 121A. Closed circuit.
Expedite. Priority A-14.

(pause)

Hello, Walter?

(pause)

Fielding. Operation 925 is with
us!

(pause)

Yes, I'm sure ... Now, hear this --
I want you to muster two platoons
and a demolition team, with plenty
of C-two charge. Equip them with
sub-machine guns and grenades.
Bring the light Sherman tank and
get here as fast as you can. Get
rolling. I'll expect you here by
tomorrow at fourteen hundred. Got
that?

(pause)

(CONTINUED)

138. (CONTINUED)

FIELDING (cont'd)

Rendezvous is at the intersection
off State Highway eighty-six and
Belle Meade Road. If any newspaper
people ask you any questions, tell
them it's a training maneuver.

(pause)

Right! Goodbye.

He presses the stud again.

WJ605. Dispatch 143. Expedite.
Closed circuit.

(pause)

Hello, Cagle? -- Fielding..Opera-
tion 925...

(pause)

Yes -- Now clear the boards for
this...Cover all key supply sources
for the White Sands rocket project.

(Fielding reading
from notebook)

Put out an all-points alarm for the
following subjects - John MacLean,
Age, thirty-five, height, five feet
eleven. Weight, 165, - hair --

DISSOLVE TO:

139. INSERT - EXT. PLATE GLASS DOOR

It reads U.S. ARMY INTELLIGENCE - MAJOR G.A. CAGLE

DISOLVE TO:

140. INT. U.S. ARMY INTELLIGENCE OFFICE - DAY - FULL SHOT

Major Cagle is seated at his desk, listening on the
phone and writing on a pad. He is an alert, hawk-
eyed man who looks like a successful attorney.

CAGLE

(in a sharp, incisive
manner)

Yes, Colonel -- I have it -- John
MacLean -- Mary MacLean -- Ralph
Pulzer, Chief Fred Barrow, Detectives
(continued)

(CONTINUED)

140. (CONTINUED)

CAGLE (cont'd)
Jackson and Blaine.
(pause)
Yes, sir -- all points bulletin.
And they are to be returned to
Dr. Blake at the County Hospital.

He hangs up the phone and flips the toggle on an intercom box on his desk.

CAGLE
(into intercom)
Clear the teletype -- and code
this right away with special
attention to Armstrong Liquid
Oxygen Plant and Belaer Magnesium
Plant -- also all other key
supply sources for the White Sands
Rocket Project. Get that?
(pause)
First subject: John MacLean, age
thirty-five, height five feet
eleven --

WIPE TO:

141. MONTAGE

- 1) Teletypes.
- 2) Hands operating telegraph keys in high speed code.
- 3) Telegraph wires - odd angles.

FADE OUT:

FADE IN:

142. EXT. ALLEY - SILHOUETTE OF BELAER MAGNESIUM PLANT IN
B.G. - NIGHT - LONG SHOT

Detectives Blaine and Jackson run toward CAMERA and turn around corner of building and stand flattened against the wall. CAMERA PANS to Blaine and Jackson. Behind them is sign: BELAER MAGNESIUM PLANT. The scene is lighted in low key by street light. Over scene there is a terrific shattering explosion.

143. EXT. ALLEY - NIGHT - LONG SHOT

The silhouette of the factory is gone. A siren o.s. builds up to crescendo.

144. EXT. ALLEY - NIGHT - FULL SHOT

Blaine and Jackson - as they turn and run away from an army military police car that pulls up to the curb. They turn and run up the alley in the direction from whence they came and the headlights of another military police car come into alley with siren going.

145. EXT. ALLEY - NIGHT - CLOSE SHOT

- Blaine and Jackson huddle back against the wall, caught in the blazing headlights of the two military police cars. As a group of soldiers emerge from each car and converge upon Blaine and Jackson with drawn revolvers -

QUICK DISSOLVE TO:

146. EXT. WIRE FENCE - OXYGEN PLANT - NIGHT - FULL SHOT

The CAMERA PANS ALONG the woven wire fence and pulls in on:

147. EXT. WIRE FENCE - OXYGEN PLANT - NIGHT - MED. SHOT

Sentry - standing guard at which is obviously a side gate.

148. INSERT - SIGN OVER GATE

"ARMSTRONG LIQUID OXYGEN PLANT."

A small sign underneath reads:

"Apply to main gate for admittance."

CAMERA PULLS BACK TO:

149. EXT. OXYGEN PLANT - NIGHT - MED. SHOT - SENTRY

He straightens up at the sound of a car approaching off scene. The motor of the car sputters and the headlights pick up the sentry as the forepart of the car moves into scene.

150. EXT. OXYGEN PLANT - NIGHT - MED. SHOT - SEDAN IN B.G. -
SENTRY IN F.G.

SENTRY
You can't park here, lady.

MARY MacLEAN
Something's the matter with my car -
I think it's the ignition --

151. EXT. OXYGEN PLANT - NIGHT - MED. CLOSE SHOT

Through window of car. Mary MacLean - speaking to sentry in background.

MARY MacLEAN
(continuing)
Do you suppose you could find out
what's the matter with it?

SENTRY
(leaning rifle against
fence)
I'm not much of a mechanic, lady,
but I'll take a look.

He crosses to the front of the car and there is a click as Mary MacLean releases the hood catch. The sentry leans over the motor and turns on his flashlight. The rear door of the sedan opens and John MacLean moves swiftly around behind the sentry, carrying a rifle. There is a thud as he strikes the sentry over the back of the head with the rifle butt and the sentry falls over the fender of the car unconscious and then falls to the ground. MacLean closes the hood of the car and drags the sentry over near the fence.

MacLEAN
Start the motor -- I'll be right
back.

There is the sound of the engine starting over scene.

152. EXT. OXYGEN PLANT - NIGHT - NEW ANGLE

- as MacLean swiftly enters the gate the sentry was guarding and runs to the corner of the adjacent brick building.

153. EXT. OXYGEN PLANT - NIGHT - MED. SHOT

Corner of building - as MacLean peers around it.

154. EXT. OXYGEN PLANT - NIGHT - LONG SHOT

MacLean's angle - Lighted window in small building in background. A man is seated working at a desk. He has a fringe of bushy white hair and a bald head. From the silhouette he looks very much like Albert Einstein. Behind the desk at which he is working is the usual paraphernalia of a physicist's lab. John MacLean in the foreground, raises his rifle to his shoulder and steadies it against the corner of the building.

155. EXT. OXYGEN PLANT - NIGHT - MED. CLOSE SHOT - MATTE

- Scientist - with crossed-hairs of rifle telescope sights superimposed on view. The scientist suddenly leans forward to pick up a book. As he does so, a glass retort on the shelf behind him is shattered by a bullet. The scientist looks fearfully out the window, then quickly extinguishes the light.

156. EXT. OXYGEN PLANT - NIGHT - MED. SHOT

John MacLean - lowering the rifle from his shoulder and staring toward the blacked out window. Over scene the shrill blast of a police whistle causes him to turn and run out of scene.

157. EXT. OXYGEN PLANT - NIGHT - MED. LONG SHOT

With MacLean car in f.g. - moving away from CAMERA at high speed. Suddenly two sets of headlights appear in the distance coming toward car with the sound of the sirens over scene. The MacLean car screeches to a stop, is quickly backed and turned around and comes racing TOWARD CAMERA with the headlights of the two pursuing cars closing rapidly and the sound of the sirens building. The MacLean car swerves PAST CAMERA at high speed, followed by the two pursuing cars with sirens and there is a loud crash off scene.

158. EXT. OXYGEN PLANT - NIGHT - FULL SHOT

Side of road - with MacLean car turned over in a ditch, and a command car in a position relative to it indicating that it ran the MacLean car off the road. Four guards emerge from the command car and two others from the second car and surround the wrecked MacLean car. Some of the guards carry carbines; others drawn pistols.

159. EXT. OXYGEN PLANT - NIGHT - MED. CLOSE SHOT

The MacLean car - the MacLeans are dazed from the impact -- as they start to resist the soldiers imprison their arms and lead them from the wrecked car.

QUICK DISSOLVE TO:

160. EXT. ROCKET STATION - NIGHT - FULL SHOT

The silhouette of a gigantic rocket is in background. In foreground, Ralph Pulzer and Chief Barrows, carrying heavy suitcases, are sneaking around a high steel-link, barbed wire top, fence. Suddenly a searchlight PANS across scene, and comes to rest on them. They straighten up, shade their eyes with their hands from the glare and run away from CAMERA.

161. EXT. ROCKET STATION FENCE - NIGHT - MED. SHOT

-- soldier standing by fence. He raises his carbine to his shoulder.

SOLDIER

(shouting)

Halt!

Another soldier runs into scene.

2ND SOLDIER

There they go!

162. EXT. ROCKET STATION - NIGHT - REVERSE ANGLE

- of Pulzer and Barrows running with the suitcases and the searchlight following them.

1ST SOLDIER

(c.s., shouting)

Halt!

163. EXT. ROCKET STATION FENCE - NIGHT - MED. SHOT

Two soldiers raising their carbines and firing several shots at rapid fire. Suddenly there is a terrific explosion and the scene is lighted by the flash of the explosion. The soldiers stagger back with the force wave.

(CONTINUED)

163. (CONTINUED)

1ST SOLDIER

What was that?

2ND SOLDIER

Those suitcases must have been full
of nitro-glycerine!

1ST SOLDIER

Good thing we got them before they
got to the rocket!

DISSOLVE TO:

164. INT. BLAKE'S OFFICE - DAY - MED. SHOT

David, Fielding and Cricket are sitting. Pat enters
from laboratory.

PAT

Colonel Fielding, would you step
in here, please?

165. INT. BLAKE'S OFFICE - DAY - MED. SHOT

Fielding exits into laboratory leaving David and the
dog waiting.

FIELDING

I'll only be a minute, David.

166. INT. DR. BLAKE'S LABORATORY - DAY - MED. SHOT

- with shelf bearing test-tubes, retorts and equipment
in b.g. Doctors Blake and Metzler enter scene, wearing
operating caps and gowns. Blake crosses to a table and
places a covered tray on it.

BLAKE

(introducing the two
men)

Colonel Fielding -- Dr. Metzler.

(both men murmur "How
do you do".

Fielding looks at
Blake questioningly)

Dr. Metzler has completed the aut-
opsy on the little Wilson girl.

(CONTINUED)

166. (CONTINUED)

METZLER

I have -- and my findings are almost unbelievable. That child died of a sub-dural hematoma all right, but - this caused it!

Everyone crowds around the desk. Metzler picks up a small hexagonal crystal about a half-inch long with the diameter of a pencil. Attached to one end is a thin platinum disk, and two small wires run from this to a ruptured platinum globe the size of a small marble.

METZLER (Cont.)

I found this device inserted in the base of the skull. And the hemorrhage was caused when this little detonator (points to ruptured globe) exploded in her brain.

FIELDING

Incredible!

METZLER

This crystal was in direct contact with the medulla oblongata.

BLAKE

Do you suppose that's how they controlled Kathy Wilson and impelled her to set fire to her house?

METZLER

Very possible -- we've done something similar with white mice -- and have made them follow directional impulses with high frequency oscillation.

PAT

But why did the thing explode?

BLAKE

Probably their method of getting rid of people when they have no further use for them.

PAT

Then - David's father and mother -- ?

Blake looks at her meaningfully and shrugs his shoulders.

167. INT. BLAKE'S OFFICE - DAY - MED. SHOT

The phone rings. David crosses and answers it.

DAVID

Hello.

(pause)

Yes, sir -- just a moment. I'll call him.

He crosses to laboratory door and knocks. Door opens and Fielding, Blake and Pat enter Blake's office.

DAVID

It's for you, Colonel Fielding.

FIELDING

Thank you, David.

He crosses and takes the telephone.

FIELDING

Fielding.

(pause)

Oh, hello, Moody.

(pause)

Fine -- bring it to the intersection of State Highway eighty-six and Belle Meade Road -- with an operator --

(pause)

Right.

He hangs up phone and crosses, speaking to Blake.

FIELDING

(to Blake)

Well, we finally got an earth augur.

DAVID

Is that for boring into the trap doors?

FIELDING

That's what we expect to do, David.

DAVID

Gosh -- how soon do we start?

FIELDING

(kindly)

Well, I was planning on having you wait here.

(CONTINUED)

167. (CONTINUED)

DAVID

(umping up and crossing
to Fielding)

But -- but -- I'm the one that discovered this whole thing! -- and, gee, I ought to be there, I mean -- Gee!

FIELDING

Well -- all right, but you'll have to follow orders -- like any other soldier.

DAVID

Oh, I will! -- Sir.

FIELDING

You'd better leave your dog here, David, he might get hurt out there.

DAVID

All right - Sir.

DISSOLVE TO:

168. EXT. MacLEAN'S FIELD - DAY - FULL SHOT

A platoon of soldiers are gathered around a Sherman tank, a truck, two jeeps and an earth augur. Blake, Pat, David and Fielding, in combat uniform, are in a group near the machines.

DAVID

Is that the earth augur?

169. EXT. MacLEAN FIELD - DAY - DAVID'S ANGLE - MED. SHOT

Motorized earth augur - (such as are used to dig cess-pools) -- on trailer.

FIELDING

(o.s.)

Yes.

170. EXT. MacLEAN FIELD - DAY - MED. SHOT

Lieutenant Blair and Lieutenant Cole enter scene.

(CONTINUED)

170. (CONTINUED)

FIELDING

All right, Cole -- These people --
or whatever they are -- react to
sound or vibrations. Send Kelley
over to the Northeast corner --
(points)
-- of the field.

COLE

Yes, sir.

FIELDING

Full drums of live ammunition for
your .5Cs -- and better carry ten
rounds of H-E for the 175. Now get
this -- this is important -- tell
Kelley to take out twenty Mills gren-
ades. Tell him to traverse the
Northern border of the field and to
throw the grenades out at short in-
tervals. Got that?

COLE

Yes, sir.

FIELDING

That's to cover the sound of the
earth augur....
After that, have Kelley run the tank
up and down that corner of the field
and create a disturbance.
(looking at his watch)
He will proceed at 15:33 on a vary
flare from this position.

COLE

Yes, sir.

He leaves.

FIELDING

(turning to Blair)

Blair, you have your crew stand by
with the earth augur. On a hand sig-
nal from me, proceed to that spot by
those three stones -- go six feet
north of them and drill a hole until
you have penetrated a subterranean
passage.

BLAIR

Yes, sir.

(CONTINUED)

170. (CONTINUED 2)

FIELDING

As soon as you effect an entrance,
take two squads and your demolition
team with full attack equipment and
stand by for me.

(looking at watch)

You've got nine minutes.

BLAIR

(saluting and exiting)

Yes, sir.

171. EXT. MacLEAN FIELD - DAY - FULL SHOT

Blake, Fielding and Pat are in a group. David is standing about ten feet apart from them watching the earth augur. A white uniformed interne enters the scene and crosses to Blake.

INTERNE

(in a low voice)

The boy's father and mother and the
others have been brought in. Dr.
Metzler is preparing to operate.

BLAKE

Good!

INTERNE

His aunt has arrived too - she's
very disturbed and wants him back
at the hospital immediately.

BLAKE

(turning to Pat)

Pat, why don't you take David back
to the hospital.

FIELDING

(to Pat)

You can take my car. Sergeant
Roberts will drive you.

PAT

Thank you.

(calling)

Oh, David.

David turns around and walks up to the group.

(CONTINUED)

171. (CONTINUED)

PAT

(continuing)

David, we have to go back to the hospital. Your aunt's waiting to see you.

DAVID

(disappointed)

Aw, gee - - what for?

FIELDING

Soldiers don't question orders, David.

DAVID

But -- But --

FIELDING

An order is an order, young man!

DAVID

(straightening up militarily)

Okay, sir.

Pat moves off scene followed by David.

172. EXT. MacLEAN FIELD - DAY - MED. SHOT

David straggles some fifteen or twenty feet behind Pat, looking reluctantly over his shoulder.

173. EXT. MacLEAN FIELD - DAY - CLOSE SHOT

-- as David traverses a clump of bushes, looking back. A round section of earth opens just ahead to the left of him.

174. EXT. MacLEAN FIELD - DAY - CLOSE SHOT

Pat -- who looks over her shoulder, sees it and stops.

PAT

(yelling)

David!

175. EXT. MacLEAN FIELD - DAY - CLOSE SHOT

Top half of David -- as he stops.

(CONTINUED)

175. (CONTINUED)

DAVID
(calling)
What?

176. EXT. MacLEAN FIELD - DAY - MED. SHOT

Pat -- as she screams and runs toward CAMERA.

PAT
Look out, David!

177. EXT. MacLEAN FIELD - DAY - MED. LONG SHOT

Dr. Blake -- reacting to what he sees - - -

178. EXT. MacLEAN FIELD - DAY - MED. LONG SHOT

Reverse shot from Blake's angle as he sees a flap of earth is closing over David's and Pat's screams.

179. EXT. MacLEAN FIELD - DAY - MED. SHOT

Blake and Fielding.

BLAKE
(excitedly)
They got them! Pat and the boy!
(pointing)
Over there!

He starts to run toward the spot where David and Pat disappeared.

FIELDING
(running after him and
stopping him)
Hold it, Blake, there's nothing you
can do now.

Blake rages impotently - -

180. INT. TUNNEL - DAY - LOW KEY - CLOSE SHOT

Pat's face -- as she looks up and reacts with terrified scream, shrinking back.

181. INT. TUNNEL - DAY - LOW KEY - MED. CLOSE SHOT

Reverse - Pat's angle.

Two Mutants stand over her looking down. The lighting of the tunnel scenes seems to come from a luminous quality in the walls of the tunnels themselves. These tunnels are cut through the earth by an atomic heat ray which blasts a hole through the earth and fuses the silica along the walls of the tunnel into a radio-active, phosphorescent glassy-like substance. (For these shots we will use water glass sprayed on cellophane and back light it with hot arcs.)

These creatures are mutations developed by the Martians for physical labor. They are humanoid in appearance, but are covered with a coarse black hair. (Flocked baggy tights.) Their feet are about twice the length of human feet and the four toes of each foot terminate in heavy black digging claws. The fingers are much longer than human fingers and are equipped with black, non-retractable digging claws. A hairless, snout-like nose, similar to a mole's, protrudes from the front of the face. They are with ears, and beady-like reflecting eyes look out from the hairy mask of the face. At no time do they utter any sound, for these creatures are telepathic. One of the mutants leans forward into CAMERA with extended long prehensile fingers.

182. INT. TUNNEL - DAY - MED. CLOSE SHOT

Pat -- as she cowers back and the long black fingers curl around her wrist. Pat screams and struggles frantically and another long black hand comes into scene and grasps the other wrist.

183. INT. TUNNEL - DAY - MED. SHOT

David is lying unconscious from his fall, momentarily ignored by the mutants. A mutant grabs at Pat's shoulder. Pat struggles frantically. Her screams revert to hoarse gasps of effort and terror, and in the struggle her dress is ripped. The long fingers of a hand curl around Pat's neck and squeeze for a moment. She suddenly relaxes into unconsciousness. One of the two mutants picks her up, the other picks up David. They lope away with them down the tunnel into infinity and darkness.

184. INT. TUNNEL - DAY - LONG SHOT

The two mutants lope past CAMERA carrying the two inert figures. They disappear around a corner of the tunnel.

185. INT. TUNNEL - DAY - MED. SHOT

Mutants rounding another turn, carrying Pat and David at a loping run.

QUICK DISSOLVE TO:

186. INT. TUNNEL - DAY - MED. SHOT

From an open metal trapdoor in b.g. there emanates a stronger light. The two mutants pass CAMERA and lope toward metal door. They enter.

187. INT. CENTRAL AREA OF SPACE SHIP - DAY - FULL SHOT

It is a circular room some twenty feet in diameter, approximately fifteen feet high. It is composed of a shiny metallic substance similar to polished aluminum. The only rivets in evidence mark the outline of bulkheads spaced around the perimeter of the walls. Upper left, near the spiral steel staircase, a low metal table is near the wall. It is flanked by two stationary metal benches. The room is dome-like in structure, and an area twelve feet in diameter and approximately eight feet in height occupies the apex of the dome, which is of a transparent plastic substance. This is the control tower of the space ship. A bank of control panels is placed in this structure and a round, cushioned pilot's seat is suspended on a crosswalk of perforated metal girders. The room is illuminated by a series of circular lights which look like portholes. Even so, the lighting is in comparative low key. The two mutants descend a spiral staircase and bring Pat and David to the center of the room and lay their unconscious bodies on the floor. Then they step back approximately five feet and assume a rigid attitude grotesquely reminiscent of soldiers.

188. INT. SPACE SHIP - DAY - LOW KEY - DIFFERENT ANGLE

A bulkhead opens in the upstage wall. Sergeant Balardi enters, walking like an automaton. He walks up to Pat, facing upstage. Then a mutant backs out of the bulkhead carrying a Martian seated on a circular metal tray, which is surmounted by a plastic bell jar. Another mutant enters, supporting the other handles of the metal tray. A mutant steps forward quickly and places a circular metal drum approximately three feet in diameter and thirty inches in height in front of Pat. The other two mutants then place the Martian on the drum and step back and assume an attitude of attention: TRUCK in to

(CONTINUED)

188. (CONTINUED)

CLOSE SHOT - THE MARTIAN -- He is approximately thirty inches in height, dressed in a singlet that resembles soft chain mail. Over this is a gorget of soft black material similar to velvet. He is seated, tailor-fashion, on a circular cushion resembling sponge rubber. He is extremely brontocephalic, and his tremendously large skull is completely devoid of hair. His eyes are small and deep-set and peer from their dark sockets with a strange ophidian lustre. He is entirely covered by the plastic bell jar, and sits so frozen and unmoving that he appears to be a wax figure until we are suddenly aware of the eyes moving to the right, then to the left, then down, where he focuses upon Pat.

189. INT. SPACE SHIP - DAY - MED. CLOSE SHOT

Pat is unconscious on the floor. She stirs into consciousness, sits up, then stands, facing the CAMERA. Her eyes widen and stare straight ahead.

190. INT. SPACE SHIP - DAY - CLOSE SHOT

Martian's eyes - staring into CAMERA.

191. INT. SPACE SHIP - DAY - CLOSE SHOT

Pat is drawn by the hypnotic stare of the Martian. She fights it off.

192. INT. SPACE SHIP - DAY - MED. SHOT

Martian, Balardi and Pat. David is still unconscious on the floor. Balardi stands stiffly.

BALARDI

(mechanically)

What is your name?

PAT

(in a strained, hoarse voice)

Patricia Collins.

BALARDI

(indicating the Martian)

He is from the fourth planet -- which you call Mars. He wants to know what they plan to do - those people up above.

(CONTINUED)

192. (CONTINUED)

PAT

I don't know --

BALARDI

Yes, you do -- and you will answer
in a few moments.

He gestures to the mutants.

193. INT. SPACE SHIP - DAY - MED. SHOT

-- as two mutants approach Pat and suddenly grab her arms. She attempts to struggle, but is held in a vise-like grip. She turns suddenly and stares, her eyes widen further with horror. A panel on a bulkhead swings open and a mutant pushes a chromium, wheeled operating table into scene. A tray of surgical instruments is on the table.

194. INT. SPACE SHIP - DAY - MED. SHOT

The surgeon mutant lifts a hypodermic needle and advances toward Pat. She screams piercingly and hysterically and continues to scream.

195. INT. SPACE SHIP - DAY - CLOSE SHOT

Surgeon Mutant -- as he lifts the hypodermic needle of a strange design. His hands, holding the needle, move out of CAMERA, and Pat's screams stop suddenly.

196. INT. SPACE SHIP - DAY - MED. SHOT

-- as the two mutants lift Pat's unconscious body and place it on the operating table. David slowly regains consciousness and sits up, rubbing his eyes in a dazed manner.

197. INT. SPACE SHIP - DAY - NEW ANGLE - MED. SHOT

David -- as his eyes become adjusted to the light and he reacts in terror at seeing Pat being placed upon the operating table.

DAVID

(starts to his feet,
screaming)

No! No!

(CONTINUED)

197. (CONTINUED)

-- a mutant grabs him and clamps a long black hand across his mouth.

198. INT. SPACE SHIP - DAY - CLOSE SHOT

David's face -- with the hand across his mouth, his eyes staring in horror.

199. INT. SPACE SHIP - DAY - MED. SHOT

David's angle - of the mutant surgeon, as he takes up a complex surgical instrument. In his other hand, he lifts up and examines a tiny crystal capsule, to which is affixed a small spiral wire. Turning slowly, he moves toward the unconscious form of Pat on the operating table.

200. INT. SPACE SHIP - DAY - CLOSE SHOT

Back of Pat's neck and crown of her head -- The mutant surgeon's hands come in and part the hair just above the nape of the neck.

201. EXT. MacLEAN FIELD - DAY - MED. SHOT

-- with TRUCK in b.g. Fielding, Blake stand in f.g., looking toward the field. Just to the left of Fielding, a soldier stands with a signal pistol held ready. Fielding is watching the sweep hand on his wrist watch. He turns to the soldier.

FIELDING

Fire!

The soldier fires a star shell.

202. EXT. MacLEAN FIELD - DAY - LONG SHOT

Star shell exploding over pasture.

203. EXT. MacLEAN FIELD - DAY - LONG SHOT

Sherman Tank -- starting and moving alongside the field. A hand grenade is thrown from the open hatch, rolls toward CAMERA, comes to rest on the plowed field and explodes.

204. INT. SPACE SHIP - DAY - MED. SHOT

Martian in bell jar -- The Martian's head turns sharply as a dull explosion is HEARD over scene. The lights go up in the space ship.

205. INT. SPACE SHIP - DAY - NEW ANGLE

-- as the surgeon mutant removes a strange, complex helmet affair from Pat's head, while two other mutants rush forward and carry the Martian quickly through the bulkhead, closing the bulkhead behind them. The other mutants race across the room and up the spiral steel staircase, leaving Sergeant Salardi staring after them. Pat lies unconscious on the operating table. David rushes over to Pat.

206. INT. TUNNEL - DAY - FULL SHOT

Just outside trapdoor -- as the last mutant enters the tunnel through the trapdoor, two other mutants emerge from a side tunnel carrying a machine mounted on a metal, stretcher-like base. The machine resembles a large searchlight with a metal megaphone-shaped device fastened to the front of the lens. Two heavy insulators stand vertically just behind the searchlight part of the machine and they are connected to a thing that looks like a small condenser by two three-inch copper ribbons. O.S. can be HEARD the thumping rumble of the tank treads and a dull sound of exploding grenades. The two mutants with the machine run down the tunnel out of scene, leaving one mutant standing guard.

207. INT. TUNNEL - DAY - MED. SHOT

-- as the mutants run past CAMERA with the machine and turn right, through an intersecting tunnel.

208. INT. TUNNEL - DAY - MED. SHOT

-- as the mutants place machine on floor of tunnel and deflect it upward at an angle of forty-five degrees. O.S. the sound of the Sherman tank is much louder. Also the sound of bursting grenades.

209. INT. TUNNEL - DAY - NEW ANGLE

-- as mutants push a stud on the machine and a brilliant

(CONTINUED)

209. (CONTINUED)

rush of flame emerges from the mouth of the megaphone-shaped nozzle.

210. INT. TUNNEL - DAY - LONG SHOT

Roof of tunnel -- as the flame from the atomic disintegrator burns a circular hole. The edges of the hole drip with molten silica, like wax under the flame of a blow torch.

(PRODUCTION NOTE: For the full scale shots, this effect can be obtained with a military flame thrower burning away a wax-covered flimsy. Lycopodium is jetted into flame with compressed air.)

211. EXT. FIELD - DAY - MED. SHOT - (MINIATURE)

-- as a shaft of brilliant white flame comes up out of the earth and engulfs the Sherman tank.

212. EXT. FIELD - DAY - CLOSE SHOT

Soldier in open hatchway of tank engulfed in flames.

213. EXT. MacLEAN FIELD - DAY - MED. CLOSE SHOT - (MINIATURE)

Tank treads and forepart of tank, as it melts into a shapeless, molten mass.

214. EXT. MacLEAN FIELD - DAY - FULL SHOT

Earth augur -- being removed from the circular four-foot hold in field. Soldiers with sub-machine guns and miners' lamps attached to their helmets stand by. Lieutenant Blair and his demolition team are carrying their C-two packs strapped across their shoulders. Fielding runs into scene carrying a sub-machine gun. Fielding crosses to the hole and drops down into it and is instantly followed by the men. As the last of them enter the hole, Blake runs into scene and drops into the hole after them.

215. INT. TUNNEL - DAY - MED. SHOT

-- as Fielding and the soldiers, followed by Blake, run past CAMERA.

216. INT. TUNNEL - DAY - NEW ANGLE

-- as the party approaches a branch tunnel. Two soldiers are delegated to explore it while the main party, including Lieutenant Blair's demolition team, proceeds. Fielding turns and suddenly recognizes Blake.

FIELDING

What are you doing down here?

BLAKE

I'm going to find Pat.

FIELDING

Well -- come on --

217. INT. TUNNEL - DAY - MED. SHOT

Fielding, Blake and soldiers cautiously round turn and come toward CAMERA.

218. INT. TUNNEL - DAY - LONG SHOT

-- the soldiers in f.g. Their miners' lamps light the tunnel at the far end of which the mutant standing guard by the trapdoor, spreads his legs and arms and waits.

219. INT. TUNNEL - DAY - MED. CLOSE SHOT

-- as the rescue party stops.

SOLDIER

What in the name of time is that?

FIELDING

I don't know. Fire on command!

Two of the soldiers drop to their knees and aim their guns at lens. The other four and Fielding raise their guns and aim at the lens.

220. INT. TUNNEL - DAY - MED. CLOSE SHOT

Mutant -- who starts lumbering forward toward group.

221. INT. TUNNEL - DAY - REVERSE SHOT

Rescue party -- with all tommy guns aimed at lens.

(CONTINUED)

221. (CONTINUED)

FIELDING

Fire!

Seven tommy guns fire a short burst directly at lens.

222. INT. TUNNEL - DAY - MED. CLOSE SHOT

Mutant - as he is blown over backwards.

223. INT. TUNNEL - DAY - LONG SHOT

Rescue party -- running through tunnel toward CAMERA.
They step over the body of the dead mutant.

224. INT. SPACE SHIP - DAY - FULL SHOT

-- as rescue party runs down spiral staircase.

225. INT. SPACE SHIP - DAY - MED. SHOT

-- as Sergeant Balardi looks toward ladder and aims his
forty-five. David grabs his arm and spoils his aim.

226. INT. SPACE SHIP - DAY - MED. SHOT

-- as a soldier leaps off the top of the spiral stair-
case and knocks Balardi to the floor. Balardi's pis-
tol falls to the floor. David picks up the pistol...

227. INT. SPACE SHIP - DAY - FULL SHOT

-- as Balardi fights furiously with his fists. A sol-
dier knocks him out with the butt of his gun.

SOLDIER

(to Fielding)

Hey, what's the matter with this
guy?

FIELDING

He doesn't know what he's doing.
Take him outside.

(CONTINUED)

227. (CONTINUED)

The soldiers exit with Balardi. Fielding turns to David.

FIELDING

(continued)

You go with them, son.

David exits.

227A. INT. TUNNEL - DAY - MED. SHOT

At door of space ship. David comes up the ladder and looks up the tunnel where the two soldiers and Balardi have disappeared. He runs after them.

228. INT. SPACE SHIP - DAY - MED. SHOT

-- as Blake and Fielding run up to Pat, who is still unconscious.

BLAKE

Pat! Pat!

He shakes her, but she does not regain consciousness. Blake picks her up and carries her up the spiral ladder.

228A. INT. TUNNEL INTERSECTION - DAY - MED. SHOT

David runs toward camera and pauses uncertainly at the intersection. He doesn't know which tunnel to take. He finally chooses the right hand tunnel and runs out of scene.

229. INT. SPACE SHIP - DAY - FULL SHOT

Fielding, Blair and his demolition team stare around the space ship. Fielding crosses and attempts to open one of the bulkheads.

FIELDING

I hate to destroy this ship, but we can't afford to take any chances. Go ahead and place your C-two charges, Lieutenant.

(CONTINUED)

229. (CONTINUED)

Blair signals one of the men, who removes his demolition pack and places it near the bulkhead. He pulls back the canvas cover exposing a clock time fuse. The other demolition expert is setting his charge at the opposite end of the ship.

BLAIR
(to Fielding)
What interval shall I set it to
fire, sir?

FIELDING
Six minutes will give us enough
time.

230. INT. SPACE SHIP - DAY - CLOSE SHOT

Demolition expert sets dial to six minutes and pulls firing pin.

231. INT. TUNNEL AT INTERSECTION - DAY - MED. SHOT

-- as two soldiers run into scene from branch tunnel. They stop just around the corner of the tunnel and each takes a Mills grenade from his bag and pulls the pin with his teeth and drops down into position to hurl the grenade into the tunnel.

232. INT. TUNNEL - DAY - MED. SHOT

The two mutants with the atomic disintegrator are pursuing the soldiers.

233. INT. TUNNEL - AT INTERSECTION - MED. SHOT

Two soldiers - as they wait to throw grenades.

1ST SOLDIER

Here they come!

Both of them hurl their grenades down the branch tunnel and flatten back against the wall.

234. INT. TUNNEL - DAY - LONG SHOT

-- as the grenades explode and roof of tunnel caves in, and falls in front of mutants, filling the tunnel with earth.

235. INT. TUNNEL - FROM BEHIND MUTANTS - DAY - MED. SHOT

-- as they place the atomic disintegrator on floor of tunnel and direct it toward the piled-up debris. One of them presses a stud and a bright sheet of flame burns through the debris.

236. INT. TUNNEL AT INTERSECTION - DAY - MED. SHOT

-- as the flame burns through.

1ST SOLDIER

Let them have it again!

They throw two more grenades, which explode, blocking the tunnel again.

1ST SOLDIER

Hurry -- tell everybody to get out of here. I'll try and hold 'em off.

The second soldier turns and runs out of scene and up the main tunnel to the right. The first soldier hurls another grenade, which explodes, dropping the roof of the tunnel and blocking it again.

237. INT. ANOTHER SECTION OF TUNNEL - DAY - MED. SHOT

-- as second soldier encounters the two soldiers bearing the unconscious form of Sergeant Balardi.

2ND SOLDIER

Pass the word -- we gotta get out
of here right away!

A sergeant takes a whistle from his pocket and blows three sharp blasts, then repeats it.

238. INT. DIFFERENT SECTION OF TUNNEL - DAY - MED. SHOT

-- as another soldier HEARS the whistle signal in the distance and repeats it on his whistle.

239. INT. SPACE SHIP - DAY - FULL SHOT

-- as Fielding, Blair and demolition team react to the whistle signal and run to the spiral staircase.

240. EXT. MACLEAN FIELD - DAY - MED. SHOT

-- as Blake emerges from trapdoor, carrying Pat with him. A soldier standing at the top of the trapdoor hears the whistle signal in the distance.

SOLDIER

That's emergency retreat! Get her
out of here on the double.

Blake moves quickly out of scene, carrying Pat with him.

241. INT. TUNNEL INTERSECTION - DAY - MED. SHOT

Soldier at branch tunnel - as a burst of flame cuts through debris some distance up branch tunnel. As flame breaks off, he quickly hurls another grenade, which explodes down the tunnel, again dropping the roof. Two soldiers running, halt by the branch tunnel.

1ST SOLDIER

Better stand by with grenades and
help me hold these monkeys off!

3RD SOLDIER

What's up?

(CONTINUED)

241. (CONTINUED)

1ST SOLDIER

They've got some kind of a flame thrower that cuts right through rocks and dirt. Watch it -- here they come again.

A blast of flame billows out of the tunnel, then blacks out and the first soldier throws another grenade. The other soldiers also throw grenades against the collapsing roof of the tunnel. At this point Lieutenant Blair, his men and Fielding enter scene.

FIELDING

All right -- keep going -- on the double! Get moving, you two!

The two soldiers run out of scene, followed by Fielding. Blair signals one of the demolition men to remain and place a charge. The others exit quickly. The demolition man who was left behind starts to set the fuse.

241A. INT. TUNNEL - DAY - MED. SHOT

David hurries along the tunnel, approaches another intersection. He hears the whistle faintly in the distance and stops. He is again faced with the decision of which tunnel to choose, and is becoming panic-stricken.

241B. INT. TUNNEL - INTERSECTION - DAY - CLOSE SHOT

David - the sweat stands out on his forehead as he tries to peer into the tunnel ahead of him. He starts to turn into the right hand tunnel when he hears faint footsteps approaching. He is about to call when some instinct prompts him to press back against the tunnel wall.

241C. INT. TUNNEL INTERSECTION - DAY - MED. SHOT

A mutant is cautiously making his way down the tunnel. He pauses and looks back at the direction from which he came. He advances a few more feet and reaches the intersection, where he stops.

241D. INT. TUNNEL INTERSECTION - DAY - CLOSE SHOT

David is pressing himself as far into the corner of the opposite tunnel wall as he can. He is terrified. As he presses closer to the wall, he dislodges a tiny pebble, which rolls down the wall on to the floor of the tunnel.

241E. INT. TUNNEL INTERSECTION - DAY - MED. SHOT

The mutant hears the sound of the pebble falling and looks around. He starts to advance toward where David is standing when a whistle is heard faintly in the distance. He quickly turns and lopes off into darkness.

241F. INT. TUNNEL INTERSECTION - DAY - MED. LONG SHOT

David waits until the mutant disappears and then runs up the opposite tunnel.

241G. INT. DIFFERENT TUNNEL INTERSECTION - DAY - MED. SHOT

The demolition man who set the last C-2 charge is hurrying along endeavoring to catch up with Blair and the other men. He reaches the intersection and bumps squarely into the mutant who is loping up from the other tunnel. The mutant envelopes the soldier in his huge arms and starts to bend him backwards. The soldier vainly struggles for his pistol, but is like a child in the mutant's hands. He screams but the mutant covers his mouth with a hairy paw.

SOLDIER

(gasping)

Help!...Help!

241H. INT. TUNNEL - DAY - MED. LONG SHOT

Blair and the rest of the demolition team hear the faint screams behind them, and turn back.

241I. INT. TUNNEL INTERSECTION - DAY - MED. SHOT

The soldier is struggling, but growing weaker, as the mutant has him bent over nearly double. Blair and his men round the corner and charge for the mutant, who drops the soldier. As the mutant leaps forward, he is met by a hail of tommy-gun slugs, and drops in his tracks. The men pick up the injured soldier and run back up the tunnel.

242. INT. TUNNEL - DIFFERENT INTERSECTION - DAY - LONG SHOT
-- as several soldiers and Fielding run past CAMERA.

1ST SOLDIER
(looking over shoulder)
There they are again!

243. INT. TUNNEL - DAY - REVERSE LONG SHOT - HIS ANGLE
Mutants -- entering main tunnel with machine.

FIELDING'S VOICE
(o.s.)
All right -- rest of you keep moving.
You, Sims, and Watson -- give 'em a
long burst.

244. INT. TUNNEL - DAY - MED. SHOT
Fielding, 1st and 3rd soldier firing their tommy-guns
toward lens, as they back around a curve in the tunnel.

245. INT. TUNNEL - DAY - MED. SHOT
From behind Fielding, 1st and 3rd soldiers as they back
around a 90 degree turn and a blast of flame strikes
the wall just in front of them. Fielding and the two
soldiers back away from the searing heat, shielding
their faces with their arms.

FIELDING
Come on! Out of here on the double!
They turn and run down tunnel and out of scene.

246. INT. INTERSECTION TUNNEL - DAY - MED. LONG SHOT
Blair and his demolition team enter. The men carrying
the injured soldier continue on. Blair looks around and
signals one of the demolition men to place a C-two
charge at the intersection of the tunnels. Blair looks
at his wrist watch.

BLAIR
Three minutes!

The soldier sets the time fuse, pulls the pin and they
all exit quickly.

247. INT. INTERSECTION TUNNEL - DAY - MED. SHOT

Fielding and two soldiers run past intersection and continue on. Huddled in a dark corner we see the two mutants holding the Martian on his tray. One of the mutants is also carrying a strange looking antenna device. They turn and disappear into the darkness.

247A. INT. TUNNEL - DAY - MED. SHOT

David runs toward camera. It PANS with him as he comes to a dead end, which slopes steeply up. He stops and looks about him uncertainly.

247B. INT. TUNNEL - DIFFERENT INTERSECTION - DAY - MED. CLOSE SHOT

C-2 demolition charge - we hear the sound of the time clock ticking away.

247C. INSERT

Face of C-2 demolition time clock. The second hand is slowly moving around. The minute hand reads: two minutes.

247D. INT. TUNNEL - DEAD END - DAY - MED. CLOSE SHOT

David climbs to the top of the slope at the dead end of the tunnel and peers up at the roof.

247E. INT. TUNNEL - DEAD END - DAY - CLOSE SHOT OF TUNNEL ROOF

The faint outline of what could be a mutant trapdoor is barely visible in the half light.

247F. INT. TUNNEL - DEAD END - DAY - MED. SHOT

David stands on his tiptoes and strives to reach the trapdoor, but can't quite touch it. He frantically sets to work digging at the fused earthen wall, trying to carve a foothold. His fingers make little impression on the hard surface. Seeking something to use as a digging instrument, he feels his belt buckle. He tears off the belt and again starts to dig. From over head, we hear distant sounds of moving vehicles.

248. EXT. MACLEAN FIELD - DAY - FULL SHOT

Trapdoor through which the rescue party entered. Two soldiers are on their hands and knees lifting the others out of the hole as swiftly as possible. Balardi and Pat are already in a waiting jeep, which rolls away out of scene. The mechanized earth augur is rapidly moving out of scene. Another jeep races into scene as the injured soldier is lifted through the hole and all the soldiers and Fielding jump aboard the jeep which moves out of scene.

249. EXT. MACLEAN FIELD - LONG SHOT

Jeeps and earth augur - hightailing it across pasture, as a burst of flame shoots high into the air through the hole from whence the rescue party just emerged.

DISSOLVE TO:

250. EXT. CORNER OF MACLEAN'S FIELD - DAY - MED. SHOT

Some distance from the trapdoor, the two jeeps have stopped by the ambulance. Fielding helps five or six soldiers remove Balardi from the jeep. He fights furiously. A soldier and Blake are lifting the unconscious form of Pat from the jeep.

BLAKE

Hurry, let's get them to the hospital.

(he gestures toward
the soldier who was
injured in the fight
with the mutant)

Give him first aid -- I'll send
the ambulance right back.

The driver runs to the back of the ambulance, opens it, takes out two stretchers and restraining bands. Pat, still unconscious, is placed on one stretcher, Balardi is placed on the other, and strapped down with the restraining bands. Blake and the driver enter the ambulance, and it pulls out of the scene at high speed, siren wailing.

250A. EXT. CORNER MACLEAN FIELD - DAY - MED. SHOT

Fielding suddenly turns to Lieutenant Cole.

(CONTINUED)

250A. (CONTINUED)

FIELDING
(with concern)
Where's David?

COLE
I don't know, Colonel. Wasn't
he with Lieutenant Blair?

FIELDING
(to Blair, worried)
Lieutenant, have you seen David?

BLAIR
Why, no. Didn't he come out of
the tunnel with you?

FIELDING
No. I sent him up long ago. If
he didn't come out with you he
must still be down here.
(he is frantic)
How much time before the demoli-
tions go off?

BLAIR
(looking at his watch)
One minute, sir.

Fielding makes a move for the jeep. Blair puts his hand
on Fielding's shoulder, stopping him.

BLAIR
You'll never make it, sir.

Fielding and Blake look at each other in hopeless
despair.

250B. INT. TUNNEL - DEAD END - DAY - MED. SHOT

David is desperately digging at the wall of the tunnel.
He has clawed away enough earth and rock to almost
touch the trapdoor. He stops to rest, wipes the sweat
from his eyes and again attacks the tunnel wall with
his belt buckle.

250C. INT. TUNNEL - INTERSECTION - DAY - INSERT TIME CLOCK
FACE

It reads: 40 seconds.

250D. INT. TUNNEL - DEAD END - DAY - MED. CLOSE SHOT

David is frantic. He is within inches of the trapdoor and still digging.

250E. INT. TUNNEL INTERSECTION - INSERT TIME CLOCK FACE

It reads: 20 seconds.

250F. INT. TUNNEL - DEAD END - DAY - MED. SHOT

David has reached the tunnel roof and is pushing on the trapdoor. It slowly rises and the daylight streams in to his face as he clambers out.

250G. EXT. CORNER MACLEAN FIELD - DAY - LONG SHOT

Shooting over the backs of Fielding, Blair and Cole toward the center of the field. David is seen climbing out of the trap door. Fielding jumps into the jeep - yells at the driver - the jeep roars toward David.

250H. EXT. FIELD - DAY - AT TRAPDOOR

The jeep tears into the scene. Fielding reaches out and lifts David into the jeep. Without stopping, it roars out of scene.

251. EXT. MACLEAN FIELD - DAY - LONG SHOT

The jeep, with Fielding and David, speeds toward camera. The other soldiers are taking refuge behind the cars and equipment, awaiting the explosion. Suddenly, there is a violent detonation and a cloud of earth and debris mushrooms into the sky.

252. EXT. ROCKY RIDGE OVERLOOKING MACLEAN FIELD - DAY - LONG SHOT

In the distant b.g. we see the general activity after the explosion. Men are picking themselves up from the ground, brushing themselves off, looking back at the crater, caused by the explosion. In the immediate f.g.

(CONTINUED)

252. (CONTINUED)

a trapdoor opens in the ground and we see the hairy arm of a mutant come into scene. The rest of his body appears in deep silhouette. He is followed by the second mutant who is carrying the antenna device.

FADE OUT:

FADE IN:

253. EXT. MACLEAN FIELD - DUSK - FULL SHOT

Fielding and Lieutenant Cole are in foreground at rim of crater, caused by the explosion. They are inspecting a battered portion of the space ship's instrument panel. Lieutenant Blair enters scene carrying intricate

(CONTINUED)

253. (CONTINUED)

looking instrument, similar to an altimeter. He hands it to Colonel Fielding.

BLAIR

This instrument seems to be intact, sir.

Fielding inspects the instrument and hands it to Cole.

FIELDING

It appears to be similar to our high altitude aneroids.

(he then turns back to Blair)

Did you finish checking the tunnels, Blair?

BLAIR

Yes, sir. Our demolition charges cleaned them all out.

FIELDING

Be sure the boys bring in everything they find.

They resume their inspection of the space ship instrument panel.

254. EXT. MacLEAN FIELD - DUSK - MED. SHOT

Shooting toward Rocky Ridge. David walks slowly up the hill. He stoops and picks up a small piece of metal, which he puts in his pocket.

255. EXT. MacLEAN FIELD - ROCKY RIDGE - DUSK - MED. SHOT

Fielding, Cole, Blair and several soldiers, two of whom have just placed some portions of the space ship on the pile. A sergeant enters scene.

SERGEANT.

Dr. Metzler just called from the hospital, sir. The operations were successful.

FIELDING

Thank you, sergeant.

He looks around.

(CONTINUED)

255. (CONTINUED)

FIELDING

I want to get back right away!
Where's David?

BLAIR

(pointing)

He was up there a couple of minutes
ago, sir.

(laughs)

Looking for souvenirs.

FIELDING

Thanks, Lieutenant. You and your
men did a fine job. You can report
back to the base.

COLE

Yes, sir.

He leaves. And Fielding moves out of scene in the direction to which Blair had pointed.

256. EXT. ROCKY RIDGE - MacLEAN FIELD - DUSK - MED. LONG
SHOT

David is walking aimlessly toward the mutants whom we see in silhouette in the f.g. David stops and picks up a piece of metal. He examines it, throws it aside, and sees something closer to CAMERA near where the mutants are hiding. As he starts for the object we HEAR Fielding's voice o.s.

FIELDING

(o.s.)

David!

David turns, looks at him, then turns and looks at the object that he was interested in.

DAVID

There's something up here that
might be - - -

FIELDING

(interrupting)

Never mind. They'll get all of
that tomorrow. We've got to go
back to the hospital now.

David turns and runs back to Fielding.

DISSOLVE TO:

257. INT. DR. BLAKE'S CONSULTATION ROOM - MED. FULL SHOT

David and his aunt, Margaret MacLean, a pleasant, forthright woman, are seated. They have an attitude of expectancy. Cricket is seated on the sofa next to Aunt Margaret. She is petting him. It is apparent from the dog's attitude that he knows her.

DAVID

They've been in there a long time,
Aunt Margaret.

AUNT MARGARET

It only seems like a long time, dear.
(trying to switch his
thoughts)
Has Cricket had his supper yet?

DAVID

(disgusted)
The nurse gave him some toast
and spinach.

AUNT MARGARET

We'll give him some real food when
we get home.

Fielding and Blake enter. David jumps up.

DAVID

(anxiously)
Are they all right?

BLAKE

(kindly)
Your father and mother are going
to be just like they were before --
before these -- things happened.
When I talked to them, David, their
only concern was for you.

DAVID

(turning to his aunt)
They - they didn't know what they
were doing - - did they, Aunt Mar-
garet?

FIELDING

They weren't responsible for any-
thing that happened, David. Now
go home with your aunt and get a
good night's sleep -- you'll see
them tomorrow morning.

(CONTINUED)

257. (CONTINUED)

Aunt Margaret and David cross to the door.

DAVID

Yes, sir.

(turns to the dog)

Come on, Cricket, we're going home.

They exit.

DISSOLVE TO:

258. EXT. ROCKY RIDGE - OVERLOOKING MacLEAN FIELD - NIGHT -
MED. SHOT

Two mutants and Martian - as one of them adjusts a series of rings like a miniature radio direction loop, then presses a stud and violet sparks ripple and dance around the edges of the rings and a shrill, high-frequency buzzing sound, broken up like very fast code, emanates from the machine. The two mutants and the Martian raise their eyes upward and stare into space. Then they look off stage.

259. EXT. MacLEAN HOUSE - NIGHT - MUTANT'S ANGLE - LONG SHOT

The lights are burning in the MacLean house.

260. INT. DAVID'S BEDROOM - NIGHT - FULL SHOT

David is in his pajamas, Cricket is on the foot of the bed, and Aunt Margaret is pulling back the covers.

AUNT MARGARET

All right, young man, into bed with you.

DAVID

(yawning)

Okay, Aunt Margaret.

She ruffles his hair, kisses him, then crosses to the door, turns off the light and pauses before she exits.

AUNT MARGARET

Good night, dear.

DAVID

(sleepily)

Good night.

(CONTINUED)

260. (CONTINUED)

Aunt Margaret exits, closes the door after her. The CAMERA PANS to Cricket on the foot of the bed. His ears suddenly perk up and he looks toward the window. He whimpers, then jumps off the bed and patters to the window. He puts his paws on the sill, looks out and growls.

DAVID

(sitting up in bed)

What's the matter, Cricket?

David jumps out of bed and crosses to the window. He looks out into the night. His eyes widen. He quickly removes the muslin cover from his telescope and puts his eye to the eye-piece.

261. EXT. MacLEAN FIELD - NIGHT - TELESCOPE MATTE SHOT

-- of a ball of white fire rapidly descending. Telescope matte shot PANS and the ball of white fire descends upon the ridge and dies to a soft glow.

262. INT. DAVID'S ROOM - NIGHT - CLOSE SHOT

David -- as he makes quick adjustments of the ocular and again presses his eye to the telescope.

263. EXT. MacLEAN FIELD - ROCKY RIDGE - NIGHT - TELESCOPE MATTE

-- of round bulkhead opening in section of space ship seen through screen of heavy bushes and trees. The silhouette of the two mutants carrying the Martian in his plastic dome enters scene and goes through bulkhead, which closes behind them. Then the scene is burned out by a blinding white light.

264. EXT. MacLEAN FIELD - NIGHT - TELESCOPE MATTE SHOT

-- as the ball of white fire ascends swiftly and dies away in the distance.

265. INT. DAVID'S ROOM - NIGHT - CLOSE SHOT

David - clutching Cricket against him and staring out the window.

(CONTINUED)

265. (CONTINUED)

DAVID
Well - gee, whiz!!

FADE OUT.

THE END